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MARION BALLOU.

H.S. Bourne



Gelett Burgess in his "Purple Cow" tells the whole story of the general imbecility of the intense pose.

I met a young man once whom I considered and still consider one of the finest writers in New York. He is fine, but not original.

He admires the French school. He writes like the French with so much affection sometimes that his work sounds like a translation. Most of what he writes one can't understand. He is as near the "Purple Cow" stage as a man can be and stay out of a lunatic asylum.

I sat next him at dinner once. In my poor, weak way I wanted to talk about something besides Peter Daly or Peter Dooley, both of which men I like to discuss in their relations to literature and art.

So I took a brace and asked the serious young man (and by the way I hate serious young men) if he liked Howells' books.

"I never read Howells," he said in his highest and loftiest manner, winding another loop of spaghetti around his fork. (It was at a table d'hôte much affected by serious young men of the "Purple Cow" apostlehood.)

Did you ever hear anything so absurdly bombastic as that? And this from a young man who, in spite of his wonderful talents, was content to remain in the morass of journalism—an existence which was once cleverly summed up by a *Herald* man.

Some one asked him how he was getting along. "Oh, from Friday to Friday," he replied. The ghost walks on Friday at the *Herald* office.

Now, I like people who do things. I think one ounce of achievement and one grain of success is worth all the unfulfilled promise in the world.

If you can write a play or a song, if you can act a play, if you can work out your salvation in literature, music or art, truthfully, then, you have done something. Until you have done it—well, you remember the Chicago frog's advice—"Hustle—hustle!"

But until we have done something ourselves let us allow commonplace Philistines like Howells and Hope and Mansfield and Sothern and Hoyt and Howard (I don't mean Joe Howard, I mean Bronson Howard) to live.

Hall Caine says that he likes the New Woman.

Caine is getting foxy. It was at a woman's club meeting he spoke, and of course he brought down the house.

I would like to find a man daring enough to get up before a woman's club and say in cold blood that he preferred the Old Woman! A man like that would be one of the kind of men we read about.

It is easier for a camel to pass through the eye of a gas pipe than for a man to calmly face a woman's club and say anything important.

He is always afraid that the other fellows will think he really took them seriously.

Then Caine is such a little chap anyhow. And he has been having a peck of trouble of late. And all on account of a little talking through his hat.

Englishmen will never learn to take us for what we are worth. There are so few of us that take to art, music, and the drama in its highest and noblest sense.

And those of us who do—some of us only do it as a pose. We dab at problems in plays, and we peck a little at grand opera, and we rave over great paintings because somebody said so. And then we go to a music hall and see something silly and amusing and feel better for it.

We have no time to be serious. We are naturally a race of comic people, and when we try to put on "side" we're out of our line.

When the President of the United States entered the dining room at the Clover Club banquet the other night the band struck up "Oh, Willie, We Have Missed You!"

That was characteristic—magnificently characteristic—of our bubbling, frothy way of looking at everything on the earth and over the earth and in the waters below.

I heard the other day of a New York boy who went to a Sunday school in the country during the Summer. The teacher asked him to tell the class the story of Jonah and the whale.

He laughed out before the class and they looked at him in horror. "Haven't they got on to that yet up here?" he asked.

He was sent home. But visiting Englishmen ought to cut that out and paste it in their hats. To say things in New York is a mistake when you're a celebrity, big or little.

There are journalistic buzzards waiting to pounce.

Sunday editors are like vultures poised above the desert ready to hawk down on the corpse of a reputation or the idle word of a foreign writer or artist or dramatist, which they will dress up in the omelet-colored robe of sensationalism and put it on a spike where the populace can see it for a penny.

Anthony Hope saw only four interviewers at his hotel when he was in New York.

And he knew how to say nothing better than most men.

When he didn't want to commit himself he said "Really?" interrogatively, or "Quite so!" idiotically, or "Is it so?" wonderingly. He knew his little book.

There's been a club women's convention in town, and Mendelsohn Hall still echoes with the swish of taffeta linings and the cackle of much talk.

Everything is settled now. Science, Religion, Art, the Drama, Poetry, the Kindergarten, and How to Manage a Man.

Every club woman in the bunch went there with a lot to say. But in five minutes the gavel fell with a bang. It was the cruelest sort of discipline that a woman could be subjected to.

At first they looked up in a hurt, surprised way like startled fawns and thought they could go right on and finish, anyhow.

After that they got foxy and hurried up. Before the convention was over every woman in the place had learned how to talk in rag-time.

The Matinee Girl was there the day Mrs. Kidder read her paper on the drama. And Mrs. A. M. Palmer talked about society and

the stage. And Mrs. Helmuth said the American eagle was a hen.

Mrs. Kidder, who used to be "Polly Pry" of the old *Recorder*, knew what she was talking about, and struck out from the shoulder, landing neatly in the solar plexus of society.

"Who is responsible?" said she, "for the decadent drama?" No one spoke. She waited. I couldn't help thinking of the Irishman who said: "I'll be the goat. What's the answer?"

Then she went on fiercely. "Who is responsible for what you see in the mirror? You or the mirror? The theatre reflects society."

I colored deeply and bit my lip. I felt as though she was hitting at me. Then Mrs. Palmer rose in a love of a Winter hat and said that women were responsible for the decadence of the stage.

And then Mrs. Tod Sloane—I mean Mrs. Tod-Helmuth—said the eagle was a hen. She proved it, too. Funny, isn't it? I don't suppose they can all be hens.

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I wish I were able to regard the American club woman in her high and noble sense. I suppose the typical club woman, trampling her corsets in the dust and reaching upward and onward for the latch-key of independence held out to her in the claw of the hen eagle, is an inspiring idea, but I can't see it.

I suppose it is a matter of education and cultivation. I can always recollect Laura Holloway telling me that it was when I told her I didn't like classical music.

"Yes," I said, "but if everyone were educated to that point have you ever thought what would become of the organ grinders? Think of the ruined homes. Think of the great army of unemployed monkeys who are now earning an honest living!"

She couldn't reply!

I wished very much that I had been able to give a syncopated talk on "The Future of the Twentieth Century Baby."

Also, on "Shall We Put Up Our Curtains With Tacks or Pine?" and "Are the Men Who Edit Our Woman's Pages Becoming Hen Minded?"

I suppose they would have thought it all dreadfully foolish. But, then, I am a frivolous little thing, anyhow.

One gets more fun out of being consistently foolish.

The ponderous, really serious people are dreadful bores, and those that pretend they are ponderous and serious are only imitations. So there you are.

A Young man who thinks he is serious, and whose opinions I value for the reason that I like to get other people's points of view, said to me the other afternoon:

"My Dear Matinee Girl, why don't you try and eliminate some of the slang from what you write? In this column I have marked the words 'jolly,' 'fake,' 'chump,' and 'cold feet.' Don't you know that expressions of that sort are very unwomanly, and that it grieves thoughtful people to see any one who might do better dropping into such a style?"

I told him that I didn't know any words in the English language that expressed just what these words did, and that I considered American slang strong, expressive and picturesque. Besides that, anything that is in the Century Dictionary is good enough for me.

"I hope," he said, "that you will consider my criticism well-meant, and for your own good. I do not wish you to think me a person whose judgment is warped, or anything of that sort."

"Oh, your judgment is all right," I said. "The real trouble with you is that you have two left feet."

Life is a grand sweet song and dance and anyone who tries to make an epic out of it is going to run out of material early in the game.

It was Ingersoll who said that if we once realized the sweetness, the beauty, the glory and the gift of life we would crowd Broadway in a mad, merry throng, shouting our joy. Our laughter would echo up to the very vault of heaven.

So I think that if we once realized the tragedy, the misery, the woe, the partings, the sorrow, the death inevitable—we would all walk off docks in a hurry.

And that is why we are all going into vaudeville.

It is an age of club soda and playwrights. Poets as well as actors and managers are beginning to realize it!

Annie Russell's weeping role in Catherine makes one long for the magic power to give her a part that will allow her to illustrate her charming art as she did in *Dangerfield* last year.

This little one-act play seemed to give her opportunity to run the whole gamut of her ability. Girlishness, sweetness, ingenuousness that wasn't mawkish, and a charm that was natural and well-bred and not of the stage stagey—all those we saw in that girl who frisked about the stage in a play that somehow subordinated itself to the actress.

We forget the play and remember only the personality of its heroine. Catherine is not like that. She is a young person whose woe was so constant that the world would have let her weep alone.

No matter how charitably inclined one is, how tired we get of the man or woman who goes through life sniveling over their hard luck and dragging long buried skeletons out of their graves and giving them the best seat at the table when everyone else is having a good time! Catherine is like that.

THE MATINEE GIRL

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THE OLD-TIMER UNDECEIVED.

An old, old player who has lived in retirement these many years was seen on the Rialto one day last week, wearing a time-worn coat and a weary, heart-sick smile. "It is all so changed," he said. "The actors nowadays dress like tradespeople and seem to have forsaken the low collar and flowing tie of the good old times. Aye, and the methods, too, have changed with the raiment. I had heard rumors of the degradation of the stage. I said, 'I will go back to the Rialto and see for myself.' Egad, it is worse even than I had feared!"

"In what particular way?" asked the Leading Juvenile, respectfully.

"In all ways!" roared the Old Player. "These ears of mine are not yet so deaf but that they can hear the dull thud of the drama as it drops, drops, drops day by day. Nor are my eyes so blind that they cannot see the disgraceful manner in which your actors advertise themselves in this degenerate age. I be-

hold great banners swung across your streets bearing ill-painted portraits of your tragedians. The names are new to me—Van Wyck, Roosevelt, Croker—these seem to be most prominent. And one called Chanler, I take to be a juvenile. Their methods of self-advertisement are utterly unworthy of the profession! And last night I saw crowds of stage hands with fifes and drums and transparencies marching through the highways crying out these players' names as hucksters cry their wares. That was the last straw, my friend! I buried my face in my hands and wept bitter tears over the degradation of our art."

"But, sir!" exclaimed the Leading Juvenile, hastily, "the men of whom you speak are not actors but statesmen!"

The Old Player's face lit up with the glow of new hope. The cloud of depression vanished from his brow. "Thank Heaven!" he cried, "thank Heaven that these vile exhibitions of vulgarity are not connected with the theatre!"

THE CAREER OF HELEN FAUCIT.

As THE MIRROR was going to press last week the news came of the death, at Bryntirio, Wales, of Helen Faucit, wife of Sir Theodore Martin, K.C.B., LL.D. A brief notice only could be given then—a notice sufficient to tell of her passing—but now that she has been laid to rest and her name has been inscribed upon the records of the past, it is meet that some word should be said of her life and work, and a tribute paid to her genius.

Miss Faucit belonged, by right of birth, to the aristocracy of the stage, her father and mother having been players much honored in their day. She was born in 1819, in England. Some biographers have given the date as several years earlier, the error being made, no doubt, through confusing Helen Faucit with her older sister, Harriet, whose name appears on many old programmes as "Miss Faucit." This sister came to America in 1845, and died two years later in Boston.

Helen Faucit's early appearances were made in a semi-amateur way at the old Theatre Royal, in Richmond, where, at the age of seventeen, she essayed such characters as Juliet, and Mariana in *The Wife*. These performances were considered remarkable by the critics of the time, and indeed it may be said that she came into prominence as a full-fledged actress through them. But her real debut was made two years afterward, when she appeared as Julia in *The Hunchback*, at Covent Garden, London, on Jan. 5, 1836. Everything made for her success upon that occasion. She had been well schooled in her art by Macready and William Farren; her experience in the provinces had given her faith in the power with which nature had endowed her; and her fellow players, Charles Kemble, Miss Taylor, and James Sheridan Knowles, were of such fame that the audience was drawn from the highest class of theatregoers in England.

The triumph of the young actress was instantaneous and complete. Her beauty captured the eyes of the beholders, while the sincerity and brilliancy of her performance won for her the admiration of the most exacting critics. From that night until her retirement from public life, forty years afterward, Miss Faucit was a favorite with the patrons of the theatre in every city of Great Britain; and throughout this long professional career she bore herself in a manner befitting a great artist and a noble woman. Following her debut came successes in *Venice Preserved*, *Separation*, *Brian Boroihe*, *Duchesse de la Vallière*, *Browning's Strafford*, *Richelieu*, and *Money*. In *The Lady of Lyons* she originated the part of Pauline.

In 1842 Miss Faucit went to Drury Lane with Macready, and during her engagement there appeared as Sophronia in *Grimpua*, Julia in *The Rivals*, Angelica in *Love for Love*, and Miss Tresham in *Browning's Blot* on the "Scutcheon"; some of which roles she originated. In 1845, when Macready took his company to Paris, she played Ophelia before Louis Philippe and his court. Later in the same year Miss Faucit made a notable success in Dublin, where she acted *Antigone* in *Iphigenia in Aulis*. So highly was her work appreciated by the scholars of the conservative university town that a congratulatory address was presented to her by the Royal Irish Academy and the Society of Ancient Art. Returning to London she came before her old audience in the part of Rosalind—giving a performance of that character which has perhaps never been equaled on the English stage.

Miss Faucit's marriage to Theodore Martin occurred on Aug. 25, 1851. The union of these two brilliant persons was most happy. Mr. Martin had won distinction in literature with his "Bon Gaultier Ballads," his "Life of the Prince Consort," and his translations of Horace, Dante, Goethe, and Heine; his wife occupied the most enviable position in the land as a representative of the drama. Her first appearance in London, after her marriage, was on Jan. 28, 1852, when she played Juliet at the Drury Lane. During the early years of her wedded life she appeared only at intervals. The next notable event in her career was the presentation at the Haymarket on July 6, 1855, of Mr. Martin's version of *King René's Daughter*. In this she played Iolanthe, and won new laurels for herself and a keen appreciation for her husband's play. On Nov. 3, 1864, she gave a performance of *Lady Macbeth* at the Drury Lane which is considered worthy of a conspicuous place in the annals of the stage, though not equal to her magnificent impersonations of Juliet, *Constance*, *Imogen*, *Portia*, and *Rosalind*.

Miss Faucit bade farewell to the London playgoers, who had for so many years given her their warmest approbation, in June, 1876, at the Lyceum Theatre. With Henry Irving as Sir Tristram she appeared, upon this occasion, in *King René's Daughter*. Though never playing after this in London, she appeared for one week, in April, 1879, as Beatrice, in *Much Ado About Nothing*, at the Shakespeare Memorial Festival held at Stratford-on-Avon. Not only did Miss Faucit win the praise of dramatic critics, but many eminent men of letters recorded her name and fame in such a way that she will never be forgotten.

After her retirement from the stage Miss Faucit divided her time between her country residence in Wales and her town house in London. Her interest in the drama never flagged, however, even when she had resigned from active work, and her book, "On Some of the Female Characters of Shakespeare," gives evidence of her constant effort to uphold the dignity of her art.

The earthly career of this brilliant woman came to an end on Monday, Oct. 31. She left behind her a record of artistic achievement which should be an incentive to earnest effort on the part of players for generations to come, and a name which will always be spoken with pride by the members of her profession.

GOSSIP.

Albert A. Andrus, leading man with Agnes Herndon, reports business excellent. Miss Herndon has made a special feature of Leah, the Forsaken, and has made a strong impression in the role.

Georgie Mendum, of Annie Russell's company, is a niece of John Drew and cousin to Ethel Barrymore, of the same company.

Edith Howard has resigned from one of Weber and Fields' companies to join the International Opera company.

Herbert Sleath has bought out the interests of his partner in the Strand Theatre, London, where *What Happened to Jones* is now running, and hereafter will be the sole owner of the playhouse as well as the proprietor of the English rights of the comedy.

Manager L. Goodbar is confident of the success of *Fate Goodbar's* new operatic comedy, As We See It. Lillian M. Knott has been signed, and May Cook, vocalist and cornetist, will play on the cornet a selection composed for her by Bruno Schmidt, of Victor Herbert's band.

His Better Half was presented successfully for the first time in America at Asbury Park, N. J., on Oct. 27.

IN OTHER CITIES.

DENVER.

A Texas Steer, like the brook, seems destined to go on forever. It has been played in this city so often that most theatregoers know it by heart, and twice during the past year has it visited us, and yet its engagement at the Tabor Oct. 23-29 was a most successful one, business having been exceedingly good and the farce splendidly received. Herbert E. Sears gave a Maverick Brander in no wise differing from those to which we have become accustomed, and quite as good. Katie Putnam succeeds in making a popular hit and unquestionably has ability as a comedienne. Will H. Bray's Minister to Dahomey continues to be a remarkably well drawn characterization—one of the best things of the kind ever seen upon the stage, in fact. Despite its exaggeration and horseplay, there is, nevertheless, much philosophy in A Texas Steer, and to my way of thinking Hoyt has not written a keener or more consistent satire. A Bunch of Keys comes next.

At the Broadway, Senor A. Liberati gave a concert 23 to a fair house.

Hartley and Housey's opera, The Juggler, was given a fine production at the Broadway Theatre 26 to a large and appreciative audience. Upon the occasion of its first production in this city, three years ago, it was very favorably impressed with The Juggler. Its libretto being clean cut, bright and well written, and its music of a high order of merit, the march in particular being a magnificent piece of work. Since that time the opera has been improved in many particulars and, in its present form, is well worthy a metropolitan production.

Frank Readick and co. have been giving a production of Don Cesár de Bazan at the Lyceum 23-29. They will present Monte Cristo week of 29.

A benefit entertainment was tendered to Ruth Burrette at the Tabernacle 28, under the auspices of Parson Tom Uxzel. Mrs. Burrette is an elocutionist quite gifted in her art, and her recitation, "Hagar," was especially well rendered.

"Bill Nye" Hamilton in his comic recitations and impersonations was very clever indeed.

T. R. Fulton in several well chosen selections displayed his fine baritone to advantage.

R. L. Jarvis was the pianist of the occasion, and was well received.

The attendance was not as large as the excellence of the programme warranted.

P. J. Dugram delivered an address, "The Beauties of Shakespeare," to an intelligent and fashionable audience at the R. E. Bell School of Acting on the afternoon of 29. Mr. Bell is energetic and progressive, and proposes to, from time to time, have lectures upon the drama and kindred topics. He is succeeding well with his school, and his Theatrical Exchange has caught on from the start and seems destined to fill a long felt want.

The Orpheum will open under new management 30, the opening attraction being Hi Henry's Minstrels.

F. E. CARSTARPHEN.

MILWAUKEE.

Why Smith Left Home drew a packed house at the Bijou Oct. 30 and proved to be one of the brightest and funniest farces ever seen here. Maclyn Arbuckle fills the title-role with pronounced success, and won well earned laughter and applause through legitimate methods and genuine humor. Annie Yeaman scored an emphatic hit as Lavina Daly the cook. Marion Glouin was exceedingly charming as Mrs. Smith. Dorothy Usner was a vivacious and captivating Julia. Fred W. Peters did excellent work as a Frenchman. C. Jay Williams delineated a German character cleverly. M. B. Snider was exceptionally good as the bluff Major Duncombe, and lesser roles were well looked after by Harry Webster, Blanche Chapman, Rose Snyder, Gertrude Roosevelt, and Jessie Conant. The co. imparted life and vim to the piece, which went with excellent precision and gave immense satisfaction. The Dawn of Freedom 6-12.

Diplomacy was produced by the Salisbury Stock co. at the Davidson 30, to a well filled house. The play was beautifully staged and presented with artistic effect and admirable attention to detail. Benjamin Howard surpassed himself in the role of Julian Beauclerc, which he portrayed with great fervor and sincerity. Frederick Paulding was thoroughly correct and convincing as Henry Beauclerc. Francis Byrne gave a well sustained and accurate interpretation of Count Orloff, and John W. Burton did excellently as Baron Stein. May Louise Algen, keenly alive to the possibilities of Countess Zicka, played with exquisite skill and artistic finish, and won universal praise. Lisle Leigh as Dora was charmingly graceful and effective, and Ethelynn Palmer, Mrs. Charles, Eleanor Robson, John Daly Murphy, Charles Ray, and George C. Robinson rendered their respective roles admirably. East Lynne 6-12.

At the Pabst Theatre Ibsen's Ghosts was given a splendid production by the stock co. 30 to a large and thoroughly satisfied audience. At the White Horse will be presented 2. Burton Holmes will deliver his third lecture 1. Mrs. Fiske in Test of the D'Urbervilles, Love Finds the Way, and A Bit of Old Cheesee 4-5.

The Thanhouser-Hatch Stock co. will open in The District Attorney at the Academy 14. The theatre is undergoing a thorough renovation, a complete outfit of new scenery is in preparation, and apparently nothing is being left undone by the new management which may add to the public comfort and insure an artistic and pecuniary success. All the members of the co. have arrived.

The Empire Musical and Dramatic Exchange has been organized with headquarters at the Academy of Music, Milwaukee. W. L. Gilbert is manager and A. L. Hall treasurer, both gentlemen of wide experience. The exchange has a large representation, and will book extensively for principal theatres in the Northwest.

Under the direction of Arthur Weld the Arion Club will hold its first concert of the season at the Pabst Theatre 10.

Edwin J. Cohn visited this city during the week in the interests of Weber, Fields and Stromberg, of New York.

C. L. N. NORRIS.

JERSEY CITY.

The Brothers Byrne, in Going to the Races, played at the Academy of Music Oct. 31-5 to good business. The audience laugh at the comic doings. The human ladder was worthy of all the applause it received. John F. Byrne works hard all through the piece, as do his brothers. John Byrne and his wife, Helene, do a neat song and dance specialty in the second act, and the acrobats in the third act were well received. The introduction of six horses on the stage also made a hit. Fanny Rice 7-12. Marie Wainwright 14-19.

James P. Bennett, of this city, has joined Eugene Sanger's Comedy co., opening in New England 1. Mr. Bennett is a blackface comedian.

Hall Caine entertained a select few at the residence of Mayor J. B. Pond in this city 1. The author gave the story of "Yan, the Icelander."

George Curran, of this city, has signed a contract for ten weeks' tour through Cuba with John Donovan's Circus, opening in Santiago 17.

Manager John Holmes expects to open his new Bijou Theatre here 14 with Burr McIntosh in A War Correspondent. There is a lot of work to be done yet, but Mr. Holmes is on the scene daily, and is pushing things. The seats are being placed.

Orrie Walton, one of the acrobats with the Brothers Byrne co., now at the Academy of Music in Going to the Races, had a fall at the end of the second act 2, but fortunately escaped serious injury. The finale of the act is where the ship parts and three of the performers are suspended in mid-air on wires. Mr. Walton was one of the three, and the wire which was fastened to him snapped and he fell a distance of twelve feet, landing on his shoulder. He was bruised. Everybody became frightened and excitement ran

high for some time. He pulled through for the rest of the performance, and then sought a doctor.

Louis Dittmar has been engaged as orchestra leader for the new Bijou Theatre here.

WALTER C. SMITH.

COLUMBUS.

The Valentine Stock co. at the Grand 31-5 produced for the first time on any stage a new three-act farcical comedy, A Modern Mr. Brutus, from the pen of George Hoey. The story deals with the marriage of John Stewart to Libby Dingleby, which Ezra Pepperton, a partner of Josiah Dingleby, Libby's father, tries to prevent, as he wants the girl to marry "Cholly" Pepperton. He makes Dingleby and his wife believe that Stewart murdered his first wife, and they make life miserable for him, as he does not know he is suspected of a crime. In the last act it is discovered that it was another Stewart who was the murderer, and all ends happily. There are many good things in the comedy, and it is quite original. It was received with great applause by a very large audience. Robert Rogers, Ben Graham, and Eugene Ormonde scored big hits. Rose Stahl and Louise Mackintosh carried off the honors among the women. Jennie Dailey, as the hysterical wife, was seen to good advantage. The play was staged well. The Gold Mine 7-12.

At the Southern 29 A Mist Marriage was presented by a first-class co. The International Opera co. 31-1 opened to good business in Romeo and Juliet. Clementine De Vere scored a triumph, and George Mitchell sang and acted the part of Romeo with great effect. H. Winfield Goff and Eleanor Broadfoot made big hits. The chorus deserve special praise for their good work. The co. was also successful in the double bill—Cavalleria Rusticana and I Pagliacci. Selma Kronold and Signor Collenz were well received. Creston Clarke 4, 5. Shenandoah 8, 9. Primrose and Dockstader's Minstrels 10. The Prisoner of Zenda 11, 12.

Darkest Russia played to crowded houses at the High Street 27-29. The performance was good. The Heart of Chicago 31-3 opened to S. R. O. and scored an immense hit. The stage settings are handsome and the mechanical effects wonderful. T. C. Douglass and Barbara Douglass, in the leading parts, deserve special mention. The rest of the co. is first class. Bohemian Burlesques 3-5. The Commodore 7-9. A Guilty Mother 10-12.

Frank Hathaway, a Columbus boy, is with the Valentine Stock co. on the road.

The Capitol City Dime Museum, a new place of amusement, will open 14.

J. B. Davis, the regular correspondent of The Mirror, is expected home 8 with the Fourth O. V. I. Band from Porto Rico.

H. L. NICODEMUS.

PROVIDENCE.

The Boston Ideal Stock co. with George W. Wilson at its head played a successful engagement at Allen's Star Theatre Oct. 31-5. The plays given were The Guv'nor, Your Uncle Dudley, Stars and Stripes Forever, The Social Outlaw, Lady Audley's Secret, Dunduckett's Picnic, and A Messenger from Jarvis Section. The supporting co. included J. K. Hutchinson, Charles Schofield, Albert Lando, G. D. Cunningham, Ella Cameron, and Louise Horner. Specialties were introduced by the Herald Square Quartette, David De Wolf, Allie Gerald, G. D. Cunningham, and Louise Horner. Business very good. The Red Widow Brown 7-12.

The first of this season's series of concerts by the Boston Symphony Orchestra was given in Infantry Hall 2 before a very large audience. The orchestra, under the direction of Herr Wilhelm Gericke, rendered an excellent programme, and Madame Gadski, the soloist of the evening, sang two selections admirably.

Frank Daniels was at the Providence Opera House 31-5 in The Idol's Eye and The Wizard of the Nile. Ada Rehan 7-9. Sol Smith Russell 10-12.

Among early attractions booked by Manager James Keene for Allen's Star Theatre are The Maltese Avenged, Gettysburg, The Sleeping City, and Ivy Leaf.

William J. Romain called in to see me 2, having just returned from Boston, where he played a special engagement at the Bowdoin Square Theatre.

The Third Division Rhode Island Naval Reserves made up a theatre party eve 1, and witnessed a performance of The Idol's Eye by Frank Daniels and his merry co. During the evening Mr. Daniels on behalf of the members of his co. presented the Reserves with a silk banner bearing the inscription, "3rd Div. R. I. Naval Reserves," and in small letters "Presented by the Frank Daniels Opera Co."

HOWARD C. RIPLEY...

ST. PAUL.

Vaudeville was given at the Metropolitan Opera House Oct. 30-5 to large and delighted audiences. The co. included the Austins, startling serialists; Ed Latell, whose clever and amusing black-face musical comedy work won rounds of applause; Diana, in beautiful and bewildering dances, with mirror effects; Stanton and Moden in A Wife by Advertisement; Little Ernie Vernon in songs and dances; Patti Armandi, sand modeler; John Williams, sleight-of-hand tricks, and the kinodrome. Clay Clement 6-12.

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HOWARD C. RIPLEY...

OMAHA.

At Boyd's Theatre the pecuniary success of the Roland Reed engagement, week ending Oct. 29, kept well up to the usual high standard, though The Woman Hater and Mr. Reed's latest play, The Voyagers, did not prove as popular as The Wrong Mr. Wright, which success was commented upon in my last letter. Von Yonson, with Ben Hendricks in the title-role, is doing a good business 30-1. The supporting co. is fully up to the requirements of the play, and the many perplexities of the good-natured Swede were richly enjoyed. Gayest Manhattan 4, 5. Julia Marlowe 7, 8. The Herrmanns 9, 10. Kelcey-Shannon co. 11, 12.

At the Creighton Managers Paxton and Burgess put on Frank Lindon's The Prisoner of Algiers week of Oct. 20. Mr. Lindon is a member of the Woodward Stock co., and in this play assumed the role of Colonel Danglers, the villain, in such a realistic manner as to bring down the wrath of the galleried upon him. Frederick Montague and Hal Davis were also excellent in the parts assigned them. Incog week of 30.

Managers Burgess and Woodward have made another ten strike by adding the Metropolitan theatres in St. Paul and Minneapolis to their longitudinal circuit. The present Woodward co. will open in St. Paul Nov. 13 and will not return to Omaha until after the holidays. In the meantime the Creighton will be conducted as a mean price vaudeville theatre.

JOHN R. RINGWALT.

PITTSBURG.

Lost in Siberia opened at the Bijou Oct. 31 to a very large audience. The drama was handsomely staged and the co. was strong. Next week Two Little Vagrants.

At the Alvin James K. Hackett opened 31 in The Tree of Knowledge. The house was well filled at every performance. The Highwayman, presented by the Broadway Theatre Opera co., 1-12.

A good house witnessed The Prisoner of Zenda at the Duquesne 31, and the sale was good all week. Margaret Fuller, as Princess Flavia, scored a hit. McFadden's Row of Flats next week.

Nancy and Co. was the bill presented at the East End Theatre 31 to large attendance. The stock co. is very strong. Bartley McCullum, Thomas W. Ross, and Selene Johnson won great applause for their spirited performances.

The stock co. at the Grand Opera House gave Alabama 31 to a crowded house. Next week The Nominee.

The Pittsburg Orchestra with Victor Herbert as conductor will give the first concert at Carnegie Music Hall Nov. 5. Campanari will be the soloist.

E. J. DONNELLY.

BUFFALO.

Under the Red Robe was presented at the Star Theatre Oct. 31-2. The Bride-Elect 3-5. A Miss Fit Marriage 7-9.

The Finish of Mr. Fresh did an excellent business at the Lyceum 31-5. The play is a hodge-podge of specialties and fairly bright dialogue, and is rather a vaudeville show than a farce-comedy. The Stewart Sisters, old Buffalo favorites, made their usual hit, and Al. Wilson was cast in a character which gave his peculiar wit new scope. Others winning distinction were Catherine Klare, George W. Day, and Charles R. Ward. A Hot Old Time follows.

Carlton Bidwell, well known in local amateur circles, is at present singing in one of New York's leading church choirs. He is considering an offer from the Castle Square Opera co.

James Whitcomb Riley received an ovation in Concert Hall 31. No other term would fittingly describe his reception. The audience was large and composed of Buffalo's leading people.

RENNOLD WOLF.

CLEVELAND.

Shenandoah, with all the accessories necessary to make a grand spectacular production, presented by a fine co. headed by Mary Hampton and Maurice Barrymore, was the attraction at the Euclid Avenue Opera House Oct. 31-5, opening to capacity, and being favored with large



60 cents.

Hess' Perfumed Burnt Cork.



1/2-lb. 60 cents.

1/4-lb. 30 cents.

1/8-lb. 20 cents.

1/16-lb. 10 cents.

1/32-lb. 5 cents.

1/64-lb. 3 cents.

1/128-lb. 2 cents.

1/256-lb. 1 cent.

1/512-lb. 1/2 cent.

1/1024-lb. 1/4 cent.

1/2048-lb. 1/8 cent.

1/4096-lb. 1/16 cent.

1/8192-lb. 1/32 cent.

1/16384-lb. 1/64 cent.

1/32768-lb. 1/128 cent.

1/65536-lb. 1/256 cent.

1/131072-lb. 1/512 cent.

1/262144-lb. 1/1024 cent.

1/524288-lb. 1/2048 cent.

crowds at every performance. The Bride Elect 7-12.

At the Lyceum Theatre A Misfit Marriage held the boards week of 31, and succeeded in pleasing large audiences. Joseph Murphy 7-12.

The Cummings Stock co. was seen in Men and Women week of 31, and scored another success. Ralph Cummings had a congenial role and excellent support.

Israel Zangwill lectured before the Excelsior Club 30. WILLIAM CRANSTON.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tennenbaum, manager): Remember the Maine Oct. 24-25; fair houses; performance pleasing. A Parlor Match 25, 26 played to large business; performance excellent. Phil Ryley, Mark Sullivan and Edith Hoyt sustained the leading roles in a highly creditable manner and the rest of the co. was good. The whistling of Tom Browne was a pleasing feature. Kelly and Weston 31; Cleveland and Wilson's Minstrels 1; The Man from Mexico 6-5.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The Tolson and McDonald co. opened for a week 31, presenting Women in Woman to a large audience.—**MONTGOMERY THEATRE** (S. E. Hirsch and Brother, managers): A good house greeted Charles Coughlin in The Royal Oct. 28; Cleveland and Wilson's Minstrels 1; good business. Kelly and Mason in Who is Who to fair audience 1. The Man from Mexico 2.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Woodward-Warren co. closed a week's engagement Oct. 29, playing to capacity every night. Al G. Field's Minstrels (return date) 31. 1 Remember the Maine 3, 4. Knobs of Tennessee 5. Hoyt's Comedy co. 7-12.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Harry Corson Clarke in What Happened to Jones Oct. 2; packed house; performance excellent. Receipts \$600. Jules Grau Opera co. 31, 1. At Gay Coney Island 2.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Will open with the Grau Opera Co. 2. At Gay Coney Island 3. Grau Opera co. 4. Wilson's Minstrels 11.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Klundt-Hearn co. Oct. 24-29 to crowded houses. Plays presented: Pawn Ticket 20, Kidnapped, The Inside Track, The Lights of London, Old Money Bag, Fanchon the Cricket, and Life in Greater New York. A Texas Steer 5. As We See It 7. Al G. Field's Minstrels 8. McFadden's Picnic 14. A Parlor Match 15. The White Slave 17. Peters Comedy co. 21-22. Ott Brothers 25.

PAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Taylor's Tennessee Minstrels and Cake Walkers Oct. 17, 18 to fair houses. Williams-Cameron Stock co. 24-29 in The Embassy Ball, Eccles Girls, Little Sunshine, and Brady's Boy, to good business. Owing to the illness of Miss De Ganson, of this co., there was no performance 27, 28. Newcomers 29. A Breezy Time 15. The Missouri Girl 23.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Our Dorothy co. 17-22; poor business; performance fair. The Strange Adventures of Miss Brown 24; excellent business and performance. Tennessee's Gardener 31. Evelyn Gordon co. 7-9. Louis Love 11.

PORTSMOUTH.—GRAND OPERA HOUSE (C. J. Murta, manager): Down in Dixie Oct. 28; good performance to capacity. A Texas Steer 3. 1824.

CALIFORNIA.

SAN JOSE.—AUDITORIUM THEATRE (C. P. Hall, manager): Nance O'Neill and McKee Rankin co. presented The Jewess and Oliver Twist Oct. 20, 21; crowded houses; excellent performances. The Signal of Liberty 29, 30. Matthews and Bulger 1.—ITEM: There is an excellent cast for the production of Above the Clouds, to be given by local players at Turn Verein Hall 28.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Anna V. Metcalf in concert 18; house well filled; audience pleased.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Mistakes Will Happen Oct. 25; crowded house; an excellent co., headed by Charles Dickson and Henrietta Crossman. A Batch of Keys 10. Gavest Manhattan 12. Humanity 14.—**TEMPLE THEATRE** (James Ruddick, manager): Hi Henry's Minstrels 2, 23; S. R. O. at each performance.—ITEM: The management of Hi Henry's Minstrels inform me that their business throughout Kansas and Missouri has been exceedingly gratifying, crowded houses being the rule at each performance.

PEUBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Herrmann the Great co. Oct. 21 to good business. Mistakes Will Happen 25; pleased audience. Hi Henry's Minstrels 2, 27; large and delighted audiences. Dr. Cook, spiritualist, 30 to capacity.—**REMER THEATRE** (Lackin and Harris, managers): Martell's Merry Makers 16-19 in Wild Oats 20-22 in The Colonel, to large houses; pleased patrons.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Mahera's Minstrels Oct. 19; fair performance; small house. Sowing the Wind 21. Mi-takes Will Happen 22; good performance; full house. A Batch of Keys 8. Davis' U. T. C. 10. Humanity 14. Mathews and Bulger 18.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Sowing the Wind Oct. 25. Professor Alexander, phrenologist, 22 to good business.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Charles Dickson and Henrietta Crossman in Mistakes Will Happen to crowded house Oct. 27.

GREELEY.—OPERA HOUSE (W. A. Weston, manager): Louise Brebany Concert co. 7. Salisbury Concert co. 10.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Channing O'leary Oct. 27 in Sweet Innisvara. William Gillette's new adaptation from the French, under the Laura Jean Libby caption Because She Loved Him So, 28, 29. The plot hinges upon the matrimonial infelicities of two young people and the lesson taught them by the wife's parents, a most exemplary couple who have never had a matrimonial difficulty quarreling frightfully in their presence, succeed in bringing them to their senses. The story is not new, the lines are not amusing, but the situations are, and in the capable hands of such players as J. E. Dodson, Edwin Arden, Ida Conquest and others it serves to pass an evening pleasantly. Of Mr. Dodson's work as John Weatherly, the father-in-law, too much praise cannot be given. It was perfect. The play is tally throughout. Waites' Comic Opera co. in repertoire 31-5 has packed the theatre nightly. The S. R. O. sign going out before the rise of the curtain. Sol Smith Russell 7. Burr McIntosh 8. Ada Rehan 10-12. Boston Ladies' Symphony Orchestra 18. Jack and the Beanstalk 19. Irving 20. The announcement that Manager Bunnell is to offer Ada Rehan and Daly's co. for a three days' engagement, including two performances of Cyrano, has been greeted with enthusiasm. Several theatre parties have been made up and the week will be a gala one theatrically. Many plans are on foot at the college for the entertainment of Burr McIntosh 8. Mr. McIntosh has a host of friends here.—G. B. Bunnell was in New York 31-5.

JANE MARLIN.—HARTFORD PARSONS' THEATRE (H. C. Parsons, manager): Waites' Opera co. De Wolf Hopper in The Charlton was greeted by a packed house 31. Mr. Hopper has deserved his accustomed buffoonery to good effect. The costumes and scenery were exceedingly rich, and several of the choruses are tuneful and catchy. Alfred Klein, identified with Hopper, so long, was funny as ever. Alice Judson

was winsome. Nella Bergen was badly cast. A large audience thoroughly enjoyed the very fine performance of James O'Neill in When Greek Meets Greek 1. He was well supported, and the performance was artistic throughout. The Girl from Paris 2. Robert B. Mantell 3-5. Burr McIntosh 7. Sol Smith Russell 8. Scalchi Concert co. 9. Natural Gas 10. Haverly's Minstrels 11. Delta Fox 12.—**HARTFORD OPERA HOUSE** (Jennings and Graves, managers): Flynn's Big Sensation co. 27-29 drew good houses, presenting an excellent vaudeville bill. Roebert and Crane Brothers' co. did big business 31-2; bill was a very good one. Rents-Santley co. 24-5. Dewey's Reception 7-9.—ITEM: I have received a house bill of a popular prior dramatic co. doing the small Illinois towns, which announces: "Big matinee 22. Ladies free. A live pig given away Saturday evenings." A. DUMONT.

BRIEDGPORT.—PARK CITY THEATRE (George B. Bunnell, manager): May Irwin Oct. 24 played to capacity in Kate Kip. Buyer. James E. Hatchett in The Tree of Knowledge to a good house 25. Robert B. Mantell, though hampered by storm, 26 did exceedingly well. Share Acres had a big house 27 notwithstanding monster local parade. De Wolf Hopper in The Charlton filled the house 28 and Channing O'leary in Sweet Innisvara had a house full of admirers 29. The Heart of Maryland 2; full house. Fanny Rice in the perennial at The French Ball 3; a fair house and was jolly as ever. James O'Neill 5. Waites' Opera co. 7-12.—**BIRDS THEATRE** (Edward C. Smith, manager): The Real Widow Brown, much improved over its last year's form, attracted first-rate business 28-29 and gave general satisfaction. Flynn's Big Sensation to good business 31-2. Edwin Gordon Lawrence in For Her Love 7-9.—ITEM: Treasurer George Wells, of the Park City Theatre, expects to bring his mother and sister from New Haven to this city to reside in the near future. W. P. HOPKINS.

WATERBURY.—POLY'S THEATRE (Jean Jacques, manager): De Wolf Hopper and his splendid co. in The Charlton presented a very pleasantable entertainment to the capacity Oct. 1-27. The co., costumes and stage settings received unlimited applause Channing O'leary in Sweet Innisvara 2. James O'Neill (return engagement) 31 in Monte Cristo to a large audience. Robert B. Mantell in Monte Carlo pleased a large audience 2. The Heart of Maryland 2. Burr McIntosh 5.—**JACQUES' OPERA HOUSE** (Jean Jacques, manager): Roebert and Crane Brothers assisted by an excellent vaudeville co. filled the house with pleased audiences 28-29. The Donovans and their co. in Dewey's Reception in McFadden's Alley gave a pleasing entertainment to big business 31-2. Big Sensation 2-4. The Girl from Frisco 7-9.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): De Wolf Hopper and a fine co. presented The Charlton to a large audience Oct. 29. Everything has been done for the opera that a lavish expenditure can do, the mounting and costuming being superb, but the music, while as a whole good, lacks dash and sparkle, and the book is not particularly bright. The Heart of Maryland drew a good-sized house 31. Alma Kruger as Maryland was excellent and the rest of the cast adequate. The Ballet Girl to fair business 1. The co. is large and well drilled. David Lythroe, Jacques Kruger, Violet Dane, and Christine Anderson sing well and act with much vivacity, and the scenery and dresses are gorgeous. James O'Neill 4. Delta Fox 10.

NEW BRITAIN.—RUSWIN LYCEUM (Gilbert and Lynch, managers): The Heart of Maryland Oct. 28 turned people away. Alma Kruger and a company responded to several enthusiastic curtain calls. Warhang 31 to fair business. Waites' Opera co. 7-12.—**OPERA HOUSE** (F. W. Mitchell, manager): Dark.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Rice's Comedians closed a week's engagement Oct. 29 with fair result. The Ballet Girl 3; excellent performance; business fair. The Heart of Maryland to a large audience 1; co strong and scenic effects excellent. James O'Neill 2. Robert B. Mantell 8. Delta Fox 9.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Devon Repertoire on Oct. 27-29 failed to please very small audience. Lost in New York 31 gave satisfaction to a fair house. The Real Widow Brown 2. Isham's Octoors 7. Charles Charles 15.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Waites' Comedy co. closed a very successful week Oct. 29, presenting the last half of week The Dumb Witness, On the Rio Grande, and Uncle Reuben. James O'Neill in Monte Cristo 2; large and enthusiastic audience.

RIDGEFIELD.—THE MIDDLESEX (Middlesex Assurance Co., managers): Warhang to the capacity McDonough THEATRE (W. J. Berrie, manager): Martines co., hypnotist, Oct. 31; small audience.

SOUTH NORWALK.—HOYT'S THEATRE (H. M. Hoyt, manager): Thomas Shee co. Oct. 31-5 in The Man o' War's Man, The Bella Slaves of Sin, and Dr. Jekyll and Mr. Hyde. S. R. O. at every performance.

BRISTOL.—OPERA HOUSE (W. H. Michaels, manager): The Real Widow Brown 2; fine performance; fair house. Stevens and Barnett's Quadrille Burlesque co. 11.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): The Heart of Maryland 5. Thomas E. Shee co. 7-12.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jess K Baylis, manager): The Milton Aborn English Comic Opera co. began a week's engagement 31 to fair business. During the week they will present The Isle of Champagne, The Street Singer, Saint Pasha, The Bohemian Girl, Boccaccio, Fra Diavolo, The Fencing Master, and The Circus Clown. Lewis Morrison 7. Going to the Races 11. Charles B. Stanford 12. King Dramatic co. 14-19.—ITEM: Mr. and Mrs. Aborn left after the performance evening of Nov. 1 for Boston, where they will attend the wedding of Mr. Aborn's sister 2, returning for matinees on 3.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Punch Robertson Oct. 22-23 in Under False Colors, The World, The Buckeyes, The Signalist, Cinderella, The French Cavalier, and The Queen of Hearts; entire satisfaction. The Man from Mexico 3.—ITEM: Cleveland and Wilson's Minstrels, booked for 31, canceled, having disbanded at Montgomery Oct. 29.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Georgia Prize Cake Walkers Oct. 27; small and disappointed audience. Baldwin Melville co. 31-4.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Cleveland and Wilson's Minstrels Oct. 27; pleasing performance; good house. Ward, James and Kidder 27 presented magnificently The School for Scandal to the best house of the season. The Man from Mexico 31; fair house; performance excellent. Stuart Robson 5. A Hired Girl 10. West's Minstrels 12. A Milk White Flag 22. Ott Brothers 23.

ATLANTA.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Cleveland and Wilson's Minstrels Oct. 27; large and delighted audience. Knob's of Tennessee 28; business moderate on account of rainy weather; audience pleased. Barlow Brothers' Minstrels 14. A Milk White Flag 18.

COLUMBUS.—SPRINGFIELD OPERA HOUSE (Springer Brothers, managers): A Parlor Match Oct. 27; fair house; pleasing play. Cleveland and Wilson's Minstrels 21. Willie Collier 1.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Al. G. Field's Minstrels Oct. 26; good house.

ALBANY.—SALE-DAVIS OPERA HOUSE (Edward D. Wolfe, manager): Knob's of Tennessee Oct. 27; performance satisfactory; business light. A Milk White Flag 17.

IDAHO.

BOISE CITY.—COLONIA THEATRE (J. A. Pinney, manager): Under the Dome Oct. 27; good production; everyone pleased. The Air Ship 3.—SONNA'S OPERA HOUSE (Peter Sona, manager): Edison's moving pictures did good business 17-22.—ITEM: Manager Pinney, after a pleasant trip to Omaha and Chicago, returned 25.

POCATELLO.—OPERA HOUSE (H. B. Kinport,

manager): Under the Dome Oct. 29; poor house; fair satisfaction. The Air Ship 5.

WALLACE.—MASONIC TEMPLE (M. J. Flahr, resident-manager): Chattanooga Oct. 28; small, pleased house. Stowe's U. T. C. 3.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Si Plunkard drew and pleased a topheavy house Oct. 28. Humanity 28; first class production; fair audience. The Pay Train 27; performance fair; attendance good. McNulty's Visit L. A. Milk White Flag 2. Down in Dixie 5. Uncle Josh Sprucey 8. The Hoosier Doctor 12. Roland Reed 15. John Griffith 16.—ITEM: Harry B. Roche joined The Pay Train here.—Lost in London, booked for Oct. 31, did not appear.

SILVER.—THEATRE (William H. Hulster, manager): Holden Comedy co. Oct. 24 in The War of Wealth 25 in East Lynne; business good. Murray and Mack 27 in Finnigan's 29; business good; performance first-class. The Commodore 28; business fair. How Hopper Was Side Tracked 1; business fair. A Contented Woman 5. Chicago Marine Band 6. Scott's Minstrels 8. The Girl I Left Behind 12. Tim Murphy 15. A Female Drummer 17. Holden Comedy co. 21-22.

ELGIN.—THEATRE (William H. Hulster, manager): Holden Comedy co. Oct. 24 in The War of Wealth 25 in East Lynne; business good. Murray and Mack 27 in Finnigan's 29; business good; performance first-class. The Commodore 28; business fair. How Hopper Was Side Tracked 1; business fair. A Contented Woman 5. The Girl I Left Behind 12. Tim Murphy 15. A Female Drummer 17. Holden Comedy co. 21-22.

CHICAGO.—BROADWAY THEATRE (Consitt and Foley, managers): Tammany Tigers Oct. 29; first-class performance; large audience. The Pay Train 31; fair performance; good business. Son Ton Bar-lequers 2. The Girl I Left Behind Me 7. A Turkish Bath 10. Robert Sherman co. 14-19.—ITEM: Manager Consitt is much pleased at the signs of returning prosperity. It is probable that business will be good, especially with first-class com.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Milk White Flag Oct. 27; excellent performance. S. R. O. Mary Marbles was unable to appear, and her place was taken by Miss Grayson, who pleased. Humanity 29; fair business; satisfactory performance. How Hopper Was Side Tracked 1; business good. Shanty Town 5. Uncle Josh Sprucey 8. The Girl I Left Behind Me 7. Dark et Russia 19.

OTTAWA.—SHERRIDAN OPERA HOUSE (T. B. Parcell, manager): Tony Farrell in The Heart of the Matter 20; pleased a small audience. Holden Comedy co. 27-29 in Escaped from the Law, The Last Stroke, and Over the Sea; large business. Julie Walters in How Hopper Was Side Tracked failed to please a small audience 31. Robert Whiteside 19.

KNIGHTSTOWN.—ALAHAMBRA OPERA HOUSE: owing to a misunderstanding as to the heating of the house. Ben F. Brown, the late manager, has given up the house. All dates are canceled, and the house will be closed until another manager is secured.

ELKHART.—BUCKLER OPERA HOUSE (David Carpenter, manager): Murray and Mack in Finnigan's 400; good house.—ITEM: The Elks dedicated their hall 27 with a banquet for visiting Elks. Exalted Ruler John Galvin, of Cincinnati, officiated.

Harrington, manager): A Night at the Circus Oct. 30; good business.

DUBUQUE.—GRAND OPERA HOUSE (William T. Boehl, manager): A Milk White Flag Oct. 25 pleased a very large audience. Mary Marble was the life of the entertainment and captivated the audience. The Grayson Sisters made a great hit and responded to several encores; entire on very good. Scott's Minstrels 29 to good audiences and satisfaction. What Happened to Jones 31 with George C. Boniface, Jr., and Anna Belmont supported by a strong cast. The large audience was in continuous laughter and applause. The Girl I Left Behind Me 14. U. T. C. 16. Digby Bell 16. The Dawn of Freedom 24.—ITEMS: Bob Hearty, of A Milk White Flag, was entertained by Attorney P. C. Murry while in this city.—The local Elks have decided to put on a burlesque circus in the near future.

CLINTON.—ECONOMIC THEATRE (William McMillan, manager): Scott's Minstrels Oct. 23; fair business; finely equipped combination. What Happened to Jones 1 with an excellent cast headed by George C. Boniface, Jr., and Gerald Griffin, pleased a large audience to the limit. Anna Belmont and Ada Craven were very much in the picture. Money to Burn & Sons' Band 7. General J. B. Gordon 8. Von Yorom 9. Miss Francis of Yale 17.—DAVIS OPERA HOUSE (William McMillan, manager): Edwin Holt Comedy 31-4 opened to good business; contains some excellent people. Billy Line co. 4. O'Hooligan's Masquerade 9.

CRESCO.—CRESCO OPERA HOUSE (F. B. Lomas, manager): Frank Howard Concert co. Oct. 29 gave satisfaction to a fair house.

RED OAK.—EVANS THEATRE (E. E. Clark, manager) Andrews Opera co. 3. Robin Hood, Jr. 8.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Herrmanns, under management of my old schoolfellow, Edward Thurnauer, packed the house Oct. 26 with our best people. A number of new and very mystifying illusions were shown, and Mrs. Herrmann gave us a taste of her abilities as a conjuror. During the intermissions choice violin solos by Professor René Stretti kept the audience from getting restive. Davis and Busby's U. T. C. 27 drew a good house and apparently gave full satisfaction. The Connor Sisters were very good and their specialties were well received. Ruth Reynolds as Eva also won our hearts, and the cornet playing of Professor E. E. Nickerson was a treat. The Gay Matinee Girl 29 also drew a good house, and with a trio of fun makers like Monroe and Hart and Mattie Vickers it is needless to say that everyone was thoroughly pleased with the show. Charles H. Dean, Elmer Jerome, and Myrtle Franks ranked next to the stars, with the entire cast deserving mention. Daughters of the Poor 31. Kempton Komedy Co. 1-5. The Heart of the Klondike 7. St. Perkins 9.

THOMAS R. HYATT.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Payton Comedy co. Oct. 24-29 presented Under the Cross, The Octo-roon, A Regular Fix, Eat Lynne, True Tri-ble Heart, and Ten Nights in a Bar Room; fair attendance; co. pleased.—AUDITORIUM (Charles J. Humphrey, manager): Russell H. Connell lectured 26 on "The Silver Crown," large and appreciative audience.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Edwin Rostell in Othello and Richelieu Oct. 22; big business; general satisfaction. Louise Brahany Concert co. 1. The Gay Matinee Girl 5. Wilber Entertainment co. 8, 9 Tennessee's Pardner 10. Redmond Dramatic co. 14-19 canceled. Merris Belle Opera co. 14, 15. Andrews Opera co. 24. Little Trixie 26. Paquita Concert co. 28.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): At Gay Coney Island Oct. 24; large and pleased audience. Ole Olson 25; fair house. Burk's U. T. C. 27; poor house. Beach and Bowers' Minstrels 2. Tennessee's Pardner 5. Lost in London 7. My Friend from India 8. A Breezy Time 9. The White Slave 11.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Edwin Rostell 1. My Friend from India 11. May Smith Robbins 16. Harrison Dramatic co. 28-Dec. 3.—ITEM: H. M. Walker, just closed with Perry's U. T. C. is at home for a few days. He will leave Dec. 3 to join A Breezy Time.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Beach and Bowers' Minstrels gave a fair performance to fair business Oct. 27. Ole Olson had a fair house 28; good entertainment. 142 8. The White Slave 12. A Parlor Match 19. The Real Widow Brown 30.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Herrmann the Great co. Oct. 25; good entertainment and business. A Bunch of Keys 26; good performance and business. Davis and Busby's U. T. C. 29; good business. A Texas Steer 31.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Edwin Rostell in Othello and Richelieu to good houses Oct. 24, 25. A Bunch of Keys 27. St. Perkins 29; good business and satisfaction. Davis' U. T. C. 31; crowded house; audience pleased.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Breezy Time Oct. 25; fair houses and co. Gay Rhea co. 26-28 in An American Widow, The Girl from Chicago, and Mother and Son; co. good; business fair.

MCNERSON.—OPERA HOUSE (J. F. McElvain, manager): Hi Henry's Minstrels Oct. 21; good business; audience pleased. Edwin Rostell in Othello to good house. Louise Brahany Concert co. 29 to full house; entire satisfaction. The Pagels 7-12.

EMPIRE.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): A Bunch of Keys to large and well pleased audience Oct. 25. Davis' U. T. C. 26; crowded house; performance poor.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): The Herrmanns Oct. 28 to good business; an entertainment of much merit. The Gay Matinee Girl 31; fair business and co.

OTTAWA.—BOHRNAGEN THEATRE (Charles H. Bidgway, manager): The Gay Matinee Girl Oct. 28; fair business but pleased audience. Salisbury Orchestra 2.

PEABODY.—MASONIC OPERA HOUSE (F. H. Preston, manager): Robert J. Burdette to S. R. O. Oct. 21; good satisfaction. Kempton Komedy co. 10-12.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Si Pekar Oct. 26; good business; fair performance. U. T. C. 1.

PARSONS.—EDWARDS' OPERA HOUSE (O. P. M. Wiley, manager): Ole Olson Oct. 27; good house. Beach and Bowers' Minstrels 3.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Lambert and Levy, managers): Side Tracked Oct. 26; crowded house; performance good. Human Hearts 2. Rentfrow's Pathfinders 14-19.

WINCHESTER.—OPERA HOUSE (W. F. Hilton and Co., managers): Santane II Oct. 24-29; excellent business; superb performance. Creston Clarke 9. H. T. Wilson, lecture 14.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Woodward-Warren co. Oct. 31-5 opened to good house and gave satisfaction.

DANVILLE.—OPERA HOUSE (C. T. Weatch, manager): Betsy Hamilton Oct. 24; good house. Santanielli 21-5.

ASHLAND.—THEATRE (W. Meinhardt, manager): Knobs o' Tennessee Oct. 14. Jessie Mae Hall 18. Andrews Opera co. 26.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Fields and Hanson's Minstrels Oct. 27; good business. Chattanooga 1.

PARIS.—GRAND OPERA HOUSE (Parke and Richie, managers): The Midgets (local) 4. Knobs o' Tennessee 11.

MAINE.

PORLTAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Frank Daniels Oct. 27-29 to S. R. O. in The Idol's Eye; one of the best attractions ever seen here. Sol Smith Russell 31 to packed house. May Irwin 1, 2 delighted two large audiences in Kate Kip, Buyer. Devil's Auction 3-5. Joe Ott 8, 9. in Old Kentucky 12, 13. The White Heather 14. Zephra (local) 15-19.—PORTLAND THEATRE (A. F. Eastman, manager): The Miles Ideal Stock co. Oct. 31-5 presenting An American Hero, A Heart of Gold, The Diamond Mystery, Why Did He Do It, Our Irish-American Cousin, Damon and Pythias, New Mexico, Our Cousin Fritz, and

Kathleen Mavourbean to capacity. Kit, the Arkansas Traveler 7, 8.—ITEM: May Irwin was a guest at the Portland-Colby football game 3 and in evening both elevens were her guests at the Jefferson, witnessing May Irwin's performance.—Manager A. J. Fay, of Lowell, one of the lessees of the Jefferson, is making an extended visit here.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Kit the Arkansas Traveler Oct. 28; fair business Devil's Auction pleased two big houses 29. Frankie Carpenter opened for a week 31 in An American Princess to S. R. O. to follow with Pawn Ticket 21st. Struck Gas, Conn the Shaughraun, The Strange Adventures of Miss Brown, and Miss Sarah Scranna. Joe Ott 7. in Old Kentucky 10. A Turkish Bath 19.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Scalchi Concert co. did not have a large house Oct. 26 on account of rain. Henry Chanfrau in Kit the Arkansas Traveler 1; large and pleased audience.—THE NOROMBOZA (H. C. Bean, manager): Howard Specialty co. 7-12.—CITY HALL (H. O. Pearce, agent): Albert Armstrong in recitations 12.

SIDDEYFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Devil's Auction 3 to largest house of season; performance excellent. Frankie Carpenter co. 7-12. San Francisco Minstrels 15. Miles Ideal Stock co. 21-28. Robert B. Mantell 28.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Henry Chanfrau in Kit the Arkansas Traveler Oct. 31; good performance; light business. The Miles Ideal Stock co. 7-12.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Devil's Auction 1; S. R. O.; audience pleased. San Francisco Minstrels 7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Tim Murphy in The Carpet Bagger gave an artistic performance to a large and pleased audience Oct. 29. The Spoonsers opened for a week 31 in Fair Rebel; performance excellent; house crowded. Katie Rooney 8. Georgia Minstrels 11. Funny Rice 14. A Hired Girl 19.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): E. E. Toolie co. closed Oct. 24-29 to small business; co. first-class. Plays presented: Killarny and the Rhine, A Widow Hunt, Rip Van Winkle, The Bells, Castle, and The Ticket of Leave Man. Uncle Joshua and Nell the Waif 2, 3 failed to appear. Melville-Tucker co. 7-12.

MAGESTOWN.—ACADEMY OF MUSIC (Charles M. Putter, manager): Gettysburg to a fair-sized house Oct. 28; play well staged. Katie Rooney 2. Richards, Pringle, Ruscoe and Holland's Minstrels 12.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): As the manager of Kate Kip, Buyer, looked from the stage upon the house of smiling faces she must have been glad that she had secured such a winning attraction as May Irwin, and the star as she looked at the same time must have congratulated herself on her manager.airy, fairy May's new piece is full of fun and coons songs like cotton blows, and Sparks and Martinetti and an excellent co. are held up to a high pitch of fun making by their irreproachable principles. Robert B. Mantell took us back to his first starring days 1 by presenting Monarchs. The play was well acted. What happened to Jones happened to Springfield 2, 3, and drew fair business; co. able. Pinatare (local) 4. Sol Smith Russell 5. Natural Gas 8. Yankee Doodle Dandy 10. Burr McIntosh 11, 12. In Old Kentucky 16, 17. Jack and the Beanstalk 18. Mandie Adams 21. A Day and a Night 22.—ITEM: Manager She will transfer the vaudeville to the New Gilmore week 7.—The Nelson will be dark that week, and afterward, it is understood, will open to week stands or less of opera, comedy and stock dramatic co. at popular prices, and doubtless, occasionally, one-night attractions at regular prices.—Manager She will open his new Worcester Theatre 14, and has a plan up his sleeve for working attractions in conjunction with the Nelson.

EDWIN DWIGHT.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Hollin and Mack, managers): Eddie Bald, booked for 1, changed date to 23. Eugene Sanger at the head of a mediocre co. was closed by the management after one performance, which included opera, vaudeville and comedy. Bennett Moulton 12. Advertised repertoire: Darker Russia, My Partner, A Daughter of the South, Santiago '98, Mr. Barnes of New York, Bonnie Scotland, The Red Cross Nurse, Fighting for Cuba's Cause, and My Mother-in-Law, A Bachelor's Honeymoon 29. My Sweetheart 24. The World Against Her 26.—WILSON OPERA HOUSE (W. F. Ade, manager): Charles B. Hanford, with Frank Henning, Lawrence Lowell, John Ellister, John Milton, George Morton, Marie Driscoll, and Mary Timmerman in import, presented Julius Caesar, Ingomar, and Othello in a masterly manner 28, 29 to light houses. The performances were of the highest character. Isham's Octo-roon 31 delighted large audiences; co. contains a number of very clever people. The Girl from Paris was too French to suit a North Adams audience 1. The Ballet Girl 3. Mixed, Muddled and Fused 4, 5.—ITEMS: While in this city Mr. and Mrs. Eugene Sanger were guests of J. T. Potter.—The May Howard co. was booked to play Odd Fellows' Hall, which was to be opened as a vaudeville house, but commissioners refused to grant license.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Corse Payton did a large business 24-29, presenting The Parisian Princess, The Planter's Wife, The Galley Slave, Jim the Penman, Drifted Apart, The Little Slave 2, 3; fair business; audience pleased.

YANKEE CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Miss Francis of Yale pleased a fair house Oct. 25. Kindred Hearts was given its sixth presentation here 27 by a capable co. headed by Frederick Mosley, and received favorable comment. The scenery and costumes were good. Casey's Wife to fair business 1. A Grip of Steel 4. Murray and Mack 5. Turner Stock co. 7-12.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Lost Paradise 21; small but enthusiastic audience. On the Wabash 26; topheavy house; unbound satisfaction. Special mention is due Edwin Mordant and Marion Ballou. Vanity Fair 27; light house; some good specialties. Kindred Hearts 4.—GRAND OPERA HOUSE (Lee Gittler, manager): Cornell Concert co. Oct. 28-5; crowded house. John L. Sullivan co. 10. European Success 14.

RUSKOBON.—OPERA HOUSE (F. L. Reynolds, manager): Miss Francis of Yale 28; good house; performance excellent. Bryan's Comedians 31, 1 in A Hot Time and A Diamond Mystery; light business. Boston Lyric Opera co. 12. A Stranger in New York 14. El Capitan 21.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Vanity Fair drew a fair house Oct. 28; excellent attraction. Frederick Mosley in Kindred Hearts had a small house 29. A Stranger in New York 16. El Capitan 17. Primrose and Dockstader's Minstrels 18.

MANISTEE.—GRAND (Edward Johnson, manager): Bryan's Comedians Oct. 24-29 to big business; performances good. Plays presented: A Diamond Mystery, Mabel Heath, A Hot Time in the Old Town, Chair Lightning, and A Flaming Million.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Miss Francis of Yale Oct. 25; large house. Kindred Hearts 27; fair audience. Frederick Mosley as Colonel Mr. Maitland was excellent. Casey's Wife 2. A Grip of Steel 5.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liss, manager): The World Against Her 26; light business; audience pleased. Vanity Fair 27; fair business; co. clever.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): On the Wabash pleased a well filled house Oct. 24. Porter J. White in Faust 31. Casey's Wife 15.

NEW BEDFORD.—THEATRE (James F. Rock, manager): May Irwin in Kate Kip, Buyer, drew a crowded house Oct. 29. Miss Irwin, Mr. Martineti and Mr. Sparks made their usual hits, but the play found few admirers. The Bennett-Moulton co. did land office business Oct. 31-3 with the following repertoire: Darker Russia, A Daughter of the South, Bonnie Scotland, Santiago '98, McKenna's Flirtation, My Mother-in-Law, and My Partner. Sol Smith Russell 9. Haverly's Minstrels 10. Yankee Doodle Dandy 11, 12.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Katherine Robe packed the house nightly 31-5 with a repertoire consisting of The Deacon's Daughter, She Couldn't Marry Three, The Lady of Lyons, For Celia's Cause, and Miss Nobody of Nowhere. Miss Robe is the most popular of all the repertoire stars that appear in this city. A Turkish Bath 7-12.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Nathoo, Hindoo juggler, Oct. 26; performances good; small houses.

MILES.—OPERA HOUSE (Harry P. Wells, manager): Porter J. White in Faust Oct. 27; good house, scenic and electrical effects. Kindred Hearts 7.

staged. Specialties are introduced by D. J. Sullivan, Camille Gantier, Caswell and Arnold. Dennis and Manley. Repertoire: A Parisian Princess, The Planter's Wife, Camille, The Galley Slave, Jim the Penman, The Plunger, Drifted Apart, My Kentucky Home, Santiago, Is Marriage a Failure. Devil's Auction 12.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): What Happened to Jones Oct. 29 kept a fair audience in roars all the evening. Mand Hillman co. 31-5 Plays: Among the Pines, A Hidden Past, Special Delivery, The Clipper, A Scrap of Paper, Lights and Shadows, Charity Bess opened large. Scalchi Concert co. 8. Peck's Bad Boy 12. Devil's Auction 16. City Sports 17-19.

LOWELL.—OPERA HOUSE (Pay Brothers and Hosford, managers): May Irwin in Kate Kip, Buyer, to a large and well pleased audience Oct. 31. Sol Smith Russell in Uncle Dick 1. Scalchi Concert co. 2. The Girl from Paris 4. De Wolf Hopper 5. Devil's Auction 8. James Whitcomb Riley 10. Joe Ott 12.—MUSIC HALL (W. H. Brady, manager): A Turkish Bath 31; fair house. My Sweetheart 3-5.

TAUNTON.—THEATRE (R. A. Harrington, manager): Alma Chester opened Oct. 31 for a week, presenting Hermine to packed house. The following plays are billed: The Pavements of Paris, At Fort Bliss, The Sleepwalker, Arabian Nights, The Cuban Patriot, Nevada, Her Soldier Lover, In Danger, and The Little Detective; co. fair; specialties good.

SALEM.—MECHANIC HALL (Andrews, Montour and Johnson, managers): Shea-McAllister Stock co. in The Fire Patrol, The Man-o'-War, Man, and Way Down in Maine Oct. 31-2; large and pleased audiences. The work of Jerry McAllister was a special feature. Co. will present The Snare of New York, Kidnapped, and Barred Out 3-5.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Ringer, managers): A Turkish Bath Oct

THE NEW YORK DRAMATIC MIRROR

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ager); The Blondells in A Cheerful Idiot 27 and 29 pleased large houses. Charles Cowles in A Country Merchant 31-2; good houses and satisfaction. A Turkish Bath 3-5.—ITEM: Ormsby A. Court, the new manager of the Park, was the Lowell's representative of THE DRAMATIC MIRROR. He appears thoroughly conversant with the duties of a manager.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Grant's Southern Plantation co. Oct. 29-31; good performance; fair houses. Joe Ott in Looking for Trouble 8. What Happened to Jones 10. San Francisco Minstrels 18.—FOLSON OPERA HOUSE (W. H. Lowe, manager): Barnard and Stevens' Burlesque co. 11.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE (R. J. Young, manager): Season opened Oct. 28 with Grant's Southern Plantation co. to a large and appreciative audience. Mason and Downs' U. T. C. 10.

MASHUA.—THEATRE (A. W. Davis, manager): Alida Chester co. closed a very successful week Oct. 30. Joe Ott and a clever one gave a pleasing performance of Looking for Trouble to a good house. She McAffie co. 7-12.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Scalchi Concert on Oct. 28; fine concert; fair houses; Joe Ott in Looking for Trouble 1; house small. Mason and Downs' U. T. C. 5.

PORTSMOUTH.—NEW C. HALL (J. O. Ayres, manager): Mason and Downs' U. T. C. co. to fair business Oct. 31. Devil's Auction 1. Bennett and Moulton co. 14-18.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenghi, manager): The Old Homestead, with Denman Thompson as Josh, Oct. 31-5; co. and performance excellent. Business opened satisfactorily. The Bells of New York 7-12. Della Fox 14-18.—J. COOK'S THEATRE (M. J. Jacobs, manager): George W. Jacobs, representative: Two Little Vagrants Oct. 31-4; co. efficient; opened to good business. Mary Wainwright 7-12. John Martin's Secret 14-18.—COLUNNA THEATRE (M. J. Jacobs, manager): The Dantes Oct. 31-5. The stock co. gave a smooth and pleasing performance. Victory Bateman appeared to advantage. Business continued very good. The Charity Ball 7-12. Blue Jeans 14-18.—ITEMS: Marie Wainwright and co. will give East Lynne at the matinee. James Williams has been added to the staff of the Newark Theatre. Business Oct. 21-25 resulted as follows: Newark, Yankee Doodle Dandy; good. Jacobs, At Piney Ridge; fair. Waldmann's Opera House, May Howard's good. Waldmann's New Theatre, Sara Devore; good. C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): His Better Half Oct. 28; good performance; crowded house. Shore Acres to a crowded house 1; performance excellent. The Sleeping City 1. Byron's Greater Gotham co. 7-11. Kit the Arkansas Traveler 14. Rogers Comedy co. 18. Seymour-Stratton co. 21.—LYCEUM THEATRE (W. M. Drake, manager): A Jay in New York (return date) 29 repeated their previous success before a good-sized house. Pittman Comedy co. 31-2 drew good-sized houses; performances well received. Repertoire: La Belle Maria, Article No. 148. The Electrician and A Fortune Hunter. Going to the Races 9. The Girl from Frisco 17. The Old Homestead 21.—ITEMS: The second annual ball of the Lyceum Theatre stage hands will be held 21 at the Veterans' Zone Armory. The local lodge of Elks held a successful smoker at their lodge rooms Oct. 31.

ORANGE.—MUSCO HALL (George P. Kingsley, manager): Ward and Sackett's Comedians in A Bachelor's Honeymoon 1. It was their first performance and passed off very smoothly; poor house. The Sunshine of Paradise Alley 5.—ITEMS: May Wards, daughter of Frederick Wards, made her professional debut 1 in A Bachelor's Honeymoon. Her stage name is Madge May. The trustees of the Record Ambulance announced the following entertainments for the benefit of the fund: The Charlton, Dec. 16; The Countess Valencia, Feb. 4—Marshall Darrach will give a series of Shakespearean recitals in Commonwealth Hall during November.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Spooners closed a successful week's engagement 29. The Sleeping City 1; audience small. The Sunshine of Paradise Alley 8. Going to the Races 10. Byron's Great Gotham Stock co. 12. Corse Payton Stock co. 14-18.

ASSBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): The Sleeping City 3. Going to the Races 7. French Folly co. 11. Henry T. Chapman 18.

BONNOTON.—HARRIS LYCEUM (Harris Brothers, managers): All a Mistake 5. The Sleeping City 10. The Wheel of Fortune 14.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Shore Acres 2. The Sleeping City 4. French Folly co. 10. Kit the Arkansas Traveler 18.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Veriscope Oct. 28-32; pictures fair; attendance light. Robert Downing 31. The Signal of Liberty 9.—ITEMS: St. Perkins canceled for the present. Freda Gallick, Robert Downing's leading woman, is new to the profession, and is said to have scored a decided success.—Manager Schofield, of Robert Downing's co., states that Mr. Downing is planning a tour through Australia and India.

ALBUQUERQUE.—CROMWELL'S OPERA HOUSE (A. A. Trimble, manager): Spoons Dramatic co. Oct. 24-29; good co.; crowded houses. Greater New York Vanderville co. 31-5.—ARMORY HALL: Corbett-Fitzsimmons veriscope 31-3.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Ad Gerber, manager): Melbourne MacDowell and Blanche Walsh in Antony and Cleopatra and La Tosca Oct. 21-26. B. Hanford in Damon and Pythias 27. Julia Arthur in A Lady of Quality 28; big house; fine performance. The Sunshine of Paradise Alley 29. Because She Loved Him So 31. A War Correspondent 2, 3. Uncle Dick 4. The Jolly Musketeer 5. Yankee Doodle Dandy 7, 8.—NEW ALBANY THEATRE (C. H. Smith, manager): Finnegan's Ball 27-29 did good business and was funny. Especially amusing were William Kellar and James Barry. The cast includes David J. Halpin and Gilbert Sarony. Agnes Wallace Villa opened for a week 31 in The World Against Her to a crowded house. Cuba's Vow 7, 9. Gettysburg 10-12.—HARMANUS BLECKER HALL: This place of amusement is at present without a regular manager. Oren E. Wilson, president of the Executive Committee, has advertised for one. The bookings include Harry Rogers in Mixed, Muddled and Fixed 2. The Ballet Girl 5. Haverty's Minstrels 8, 9.—ITEMS: Robert Hilliard entertained at dinner Manager Gerber and others last week, and also presented Mr. Gerber with a gold-headed cane.—Felix Morris during his engagement at the Leland week of 31 visited the Press Club.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Ott Brothers Oct. 29 in All Aboard to a large and enthusiastic audience. Herbert L. Flint, hypnotist, opened for a week 31 to a well-filled house, and business continued good. Katherine Hobart co. 7-12, except 10, when Dr. A. A. Willits will lecture. The Heart of Maryland 14. What Happened to Jones 16. Wallace Bruce 17.—BROADWAY THEATRE (Town Hall) (Woodward, Voyer and Henry, lessees; Dr. A. L. Churchill, manager): The Girl from Paris 28; good performance; small audience. Lost in New York 29; top-heavy house; performance first-class. Harry Rogers Comedy co. 1 in Mixed, Muddled and Fixed; small audience pleased. Contorno's great war spectacle and detachment of Rough Riders 2 to good business; entertainment novel and should be a winner. The Electrician 7. A New England Home 9. At Piney Ridge 4.—ITEMS: Albert A. Hurley, specialist and business-manager, and Arthur C. Van Dyke, dancer, have formed a partnership as the Hurley and Van Dyke Comedy co. About 20 they will put out, with ten people, a three-act farce-comedy entitled Trifles of Life. Rehearsals are now in progress and the route is being booked.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, manager): Waite's Stock co. concluded a week's engagement to large and well pleased audiences 5. Miss Corvo, East Lynne, Dan's Sister, Nellie the Waif, The Power of Love, That Dangerous Woman, A Hoosier Heroine, A Gypsy Queen, and The Flag of Freedom were presented. A Day and a Night attracted a crowded house 1; best of satisfaction. Eddie Bald in A Twig of Laurel

pleased a fair audience 1. Jefferson De Angelis 2. Washburn's Minstrels 3. Elmer E. Vance co. 7-12. =BLIZZ THEATRE (P. M. Cooley, manager): Pickert's Comedians drew fair houses and pleased 27-29. Farmus Repertoire co. began a week's engagement 31 to a packed house and gave satisfaction.

SYRACUSE.—WISTING OPERA HOUSE (M. Bainbridge, manager): John L. Kerr, manager: A Grace of Partridges was well performed to a fair house Oct. 27. The Geisha to good business 28, 29. Charles B. Hanford in Iago and Virginia was attended by light houses 1, 2; satisfactory performances. A Day and a Night 3. U. T. C. 4, 5. Jefferson De Angelis 7. Shore Acres 8, 10. A Twig of Laurel 11. =BASTABLE THEATRE (S. H. Shubert, manager): The Stock on drew well 21-5 in Men and Women, which was well presented. For Fair Virginia 7-12. =GRAND OPERA HOUSE (Graf and Jacobs, managers; A. C. Backerberger, representative): Town Topics pleased large houses 22-25. Side Tracked drew large upper houses 31-2; performances fair. A High Born Lady 24. At Piney Ridge 7-9. The Electrician 16-12.

TRONDHJEM.—GRAND OPERA HOUSE (S. M. Hickey, manager): Melbourne MacDowell Oct. 27, 28 supported by Blanche Walsh and a good co. in Cleopatra and La Tosca to fair business. Town Topics 21-2; performances and business good. Sol Smith 22-24.—ITEMS: Manager Hanford supported by an excellent co. presented Virginia to a small audience 31; fine performance. John W. Postgate gave an illustrated lecture on the war with Spain to a fair audience. At Piney Ridge had a fair-sized audience 2. The play was presented by a strong co. headed by Georgia Waldron. Contorno's Battle of Nations 31; poor business; fair entertainment. Because She Loved Him So 2. The Ballet Girl 4.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Girl from Paris before a good audience Oct. 29. Allie Clark, Gus Kramer, and Olive Wallace were very good, but the rest of the cast was inferior. Charles B. Hanford, supported by an excellent co. presented Virginia to a small audience 31; fine performance. John W. Postgate gave an illustrated lecture on the war with Spain to a fair audience. At Piney Ridge had a fair-sized audience 2. The play was presented by a strong co. headed by Georgia Waldron. Contorno's Battle of Nations 31; poor business; fair entertainment. Because She Loved Him So 2. The Ballet Girl 4.

LYONS.—MEMORIAL HALL (Mills and Ohanna, managers): Harry Owen 2 pleased a small audience. The Midnight Alarm 9. Eddie Bald 10.

GEORGETOWN.—OPERA HOUSE (M. W. Wagner, manager): John E. Doolin 3 Kit the Arkansas Traveler 10-12.—RAND'S OPERA HOUSE (S. Shubert, manager; Woodward and Voyer, managers): A Band of Partisans 21, 22; good houses. Contorno's Battle of Nations 31; poor business; fair entertainment. Because She Loved Him So 2. The Ballet Girl 4.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Bride-Elect Oct. 31-2. Charles B. Hanford with an able support, appeared 4, 5 in Julius Caesar, Iphigenia, and Othello before fine houses.—ACADEMY OF MUSIC (Louis C. Cook, manager): Clifford and Ruth in A High Born Lady pleased big attendance Oct. 31-2. Harry Fisher was irresistible as the rollicking Irish landlord. Maud Ruth was a warm favorite. Garry Owen attracted good houses 2-5. The Nancy Hanks 7-9.—MUSIC HALL: James Whitcomb Riley before a large and enthusiastic audience 1, 2.

MORNINGSIDE.—SHATTUCK OPERA HOUSE (S. Onoski, manager): Elmer E. Vance co. closed a week's engagement Oct. 22. Plays presented latter half of week: Rose the Rose Walker, A Domestic Whirlwind, and The Pet of the Circus; co. fair and business good. Joseph Murphy and a capable co. presented The Geisha 1, giving satisfaction to a good house. Charles B. Hanford, booked 7, has canceled. Shore Acres 10. Finnegan's Ball 7.

GRANT PARK.—METROPOLITAN THEATRE (C. P. Walker, manager): A Romance of Coon Hollow Oct. 27; good business; performance fair. Peruchetti-Baird co. 7-12.—ITEMS: Manager Doolin has greatly improved the house by the addition of raised seats and a rearrangement of gas lighting apparatus.

WILSON.—OPERA HOUSE (James Thompson, manager): Season opened with Back on the Farm Oct. 22-23. R. O.: performance satisfactory.—ITEM: Wilson is one of the best places in the State for a good theatre; a bonanza for investors.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Back on the Farm 4.

Wife's Honor, and Shadows of a Great City; good performances and business. The Electrician 1.

GOWOOD.—RICHARDSON THEATRE (J. A. Wallace, manager): Under the Red Hat Oct. 27. Contorno's Band 3, 11. A Doctor's Honeymoon 11. Shore Acres 14. Eddie Bald 12.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Side Tracked Oct. 27; good house; fair co. The Geisha 31; large house. Dan McCarthy 1, 2; poor house. Cameron-Clemens on 7-12.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brown, manager): Shubert and Frost's Metropole Burlesques Oct. 28; fair performances; good business. A Stranger in New York 31; excellent performance to S. E. O. On the Suwanee River 1.

ALLIANCE.—OPERA HOUSE (Norton and Schultz, managers): Valentine Stock co. in The Butterflies 1. CRAVEN'S OPERA HOUSE (J. C. Craven, manager): The Stockade 1, 2. Eddie Bald 3.

MARYFIELD.—MEMORIAL OPERA HOUSE (E. R. Eddy, manager): Remember the Maine to a large audience Oct. 21, giving satisfaction. Murray Company co. opened for a week 22 to big business. El Capitan 2. Under the Dome 11. Hogan's Alley 14.

KENYON.—OPERA HOUSE (Davis and Livingston, managers): Remember the Maine packed the house Oct. 21 and gave satisfaction. Frederick H. Wilson on 7-22. Under the Dome 15. The Widow from Paris 23.

LIMA.—PAINTER OPERA HOUSE (H. G. Hyde, manager): Daniel Sally in Uncle Bob pleased a good house Oct. 21. On the Suwanee River 1. Digby Bell 2. Primrose and Cockatoo's Minstrels 3. The Telephone Girl 11.

NAPOLEON.—RISK OPERA HOUSE (H. F. Rohrs, manager): Rio's Comedians 12. A Brocny Time 29.

SPRINGFIELD.—ARIEL OPERA HOUSE (T. S. Cowden, manager): Richards and Pringle's Minstrels 5.—ITEM: Edward Bowdare has left Leon Washburn's Minstrels and returned to his home here.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Macaulay-Patten co. opened Oct. 21 to full house, presenting The Minister's Son and Fate or Rose Cottage. Myers-Leyburne co. 7-12.

CATHEDRAL.—HANNON'S OPERA HOUSE (R. Hammond, manager): Professor Boone Oct. 27, 28 entertained good audiences. Diamond Brothers' Minstrels 1.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): El Capitan 4. The Commodore 12. The Widow from Paris 14. The Heartthrob 22.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burritt, manager): Parkinson-Roth co. in Two Americans Oct. 31 and The Colone's Daughter 1 to small audience; performances fair. A Texas Steer (local) 9.

CANAL DOVER.—BIO FOUR OPERA HOUSE (Belter and Cox, managers): Remember the Maine 2. Andrew's Opera co. 12. Hogan's Alley 18. Tony Farrell 21.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): Carrie Stanley Burns in The Fall of Santiago and A Klondike Claim to good houses Oct. 25, 26; performances fair.

ATLANTA.—OPERA HOUSE (Thompson and Armstrong, managers): Creston Clarke in The Last of His Race 2 to fair business; excellent entertainment. Two Old Crocks 14. A Guilty Mother 22.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Frederick H. Wilson co. closed a successful week Oct. 29. El Capitan 5. Imperial Vaudeville co. 11. His Better Half 12.

HILLSBORG.—BELL'S OPERA HOUSE (Frank Ayers, manager): A Turkish Bath gave a pleasing performance to a good house Oct. 25.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): U. T. C. Oct. 25; good house; satisfactory performance. El Capitan 28; crowded house.

MIDDLETON.—SONG OPERA HOUSE (C. Q. Buckley, manager): The Old Coat Oct. 16 to small house. Cinematographer 20-22; fair business.

ELYRIA.—OPERA HOUSE (Dykeman and Matthes, managers): Brooke's Marine Band 1; small but appreciative audience. Parkinson-Roth co. 7-12.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Minnie Lewis' Extravaganza 24; poor performance. The Commodore 1.

PAULDING.—GRAND OPERA HOUSE (H. G. Barnes, manager): Tennessee Jubilee Singers 1; fair audience; pleased. Amy Whalley Concert 21.

SHELBY.—WILBUR OPERA HOUSE (W. J. Wilkinson, manager): Cameron co. Oct. 29; performance excellent; poor house.

STUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): Lost in Siberia Oct. 28; good house; audience pleased. El Capitan 3.

PENNSYLVANIA.—PRENTISS THEATRE (Heim and Haynes, managers): Under the Dome 10.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Mulligan Guards' Ball 3. On the Suwanee River 4.

OKLAHOMA TERRITORY.—EL RENO.

GUTHRIE.—MCKINNON'S OPERA HOUSE (S. A. Mann, manager): Cameron co. 7-12.

OREGON.—READ'S OPERA HOUSE (Patton Brothers, managers): Gorton's Minstrels Oct. 28. Murray and Mack 31.

PENNSYLVANIA.—MAHANOY CITY.

GRAND OPERA HOUSE (J. J. Quirk, manager): Where Is Benson to a small house 29; performance excellent. Washburn's Minstrels 9. Brothers Royer 12. The Sunshine of Paradise Alley 16.—HERSEN'S THEATRE (John Hersker, manager): The Labadie co. in Cuban Justice and Faust 27, 28 attracted fair houses and gave fair performances. The Prentiss Trio, with this co., are drawing cards. America's Dramatic Sensation opened for a week 31, presenting Nick of the Woods to fair houses and satisfaction. The co. contains some clever specialty people.—ITEM: Fred Jordan, of America's Dramatic Sensation, was called to Buffalo 31 owing to the death of his mother.—Edwin Young will assume the management of the Academy of Music, Pottsville, Pa. 7. Mr. Young managed a house at Altoona and has a long experience in the theatrical business both as an actor and a manager.—E. C. Rose, stage director of A Twink of Laurel, was called to New York city 30 owing to the death of his mother.

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MAGILL, and Madeline Price. R. Fulton Russell is above the average in heavy roles. Uncle Joshua canceled 10-12. Oliver Labadie co. 14-19. Washburn's Minstrels 25.

JOHNSTOWN.—OPERA HOUSE (J. G. Ellis, manager): A Hired Girl Oct. 25; packed house; performance fair. Under Sealed Orders 25; small house; best of satisfaction. Buntley Jackson co. 7-12. **CAMBRIA THEATRE** (L. C. Mishler, manager): Lost in Siberia 25; large business; good satisfaction. Kennedy's Players in The Head of Fate, The Old Factory, Murder, A Wife's Peril, Behind Prison Bars, The Two Thieves, Pawn Ticket 25; A Dangerous Woman, An American Hero, The Midnight Express to large business 25-35.

LIBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Keeley, managers): P. D. Doyle, manager: Ross Sydell's London Belles Oct. 25; performances up to date; good audience. Where Is Benson to fair business 25. Jessie Mae Hall in A Princess of Patches 2 song and acted well; good audience. Lewis Morrison 4. King Drama Co. 7-12. Repertoire: Hands Across the Sea, Monte Cristo, The Power of the Press, Lost in London, The War of Wealth, Carmen, The Cherry Pickers, and The Last Strike.

PITTSBURGH.—MUSIC HALL (C. C. K'N, manager): Joseph Murphy in The Kerry Gow Oct. 25; largest receipts in year; audience delighted. Elmer E. Vance co. 3-5. Burrill Comedy co. 7-12. Welsh Singers from Wales 15.—ITEMS: Joseph Murphy will have a repertoire co ready to start out early next season. The venture was fostered in this city, and is certain of success. Theatrical business in this city improves with every attraction.

WILLIAMSPORT.—LYCUMING OPERA HOUSE (George H. Bush, manager): American Dramatic Co., headed by Rachelle Renard and John A. Preston, Oct. 25, in Lost in London, Nick of the Woods, Lake of Killarney, The Mystery of Cherterton, A Crime Without Guilt, and Jack Sheppard; fair business and co. Brothers Boyer 25 in Next Door to Good Business; enthusiastic audience. Gettysburg 2; good audience; much applause. Darkest America 15.

ALLENTOWN.—ACADEMY OF MUSIC (H. E. Worman, manager): The Elroy Stock co. closed a week's engagement Oct. 25. Plays presented: The White Squadron, A Rough Rider, Camille, The Land of the Midnight Sun, Paradise All-Yr., The Police Patrol, The Midnight Alarm, and The District Fair; fair satisfaction and business. New England Stock co. opened for a week 25 in Master and Man to a large audience.

DANVILLE.—OPERA HOUSE (F. C. Anglin, manager): The Girl from Ireland Oct. 18; good performance and house. Jessie Mae Hall in A Princess of Patches to large and pleased audience 25. Andrews Opera co. in Martha, The Pirates of Penzance, and Cavalleria Rusticana 24, 25; large audiences. Gettysburg to fair home 1. Next Door 4. Miller and Gilhooley's Reception 11. Day, Lecturer, 15. That Girl 18.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): My Friend from India Oct. 25 to big business; good co. and entertainment. Lewis Morrison in Faust 25, 29. Jefferson De Angelis with a very large and well-balanced co. presented The Jolly Musketeer to fair-sized audience. Where Is Benson 3. Because She Loved Him So 4. —ACADEMY OF MUSIC (Burgunder and Reis, managers): Waite's Stock co. 3-5 to big business. Elroy Stock co. 7-12.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Showall, manager): Lost in New York Oct. 25; house fair; co. good. Webster Stock co. 31-5 with Lillian Webster in the title-role, presenting On the Frontier, The Gay Little Widow, The Girl from California, The Hidden Hand, Fun at a Boarding School, and The Doctor, opened to good business; co. good.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Wilton Theatre co. closed a week of fair business Oct. 25. Plays presented: My Nephew from Boston, The Middleman, The Two Orphans, The White Slave, Kidnapped, A Runaway Wife, and A Wife's Revenge. Martin's U. T. C. pleased a large audience 31.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): The Burrill Comedy co. closed two weeks Oct. 25 to big business. Laura Hubert, the lead, was very pleasing; rest of co. good. Katie Rooney in The Girl from Ireland 31; medium house; satisfactory performance.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): James Durkin co. in His Lordship, The Two Orphans, and Too Much Married; fair business; pleasing specialties; pleased audiences. Katherine Stewart, Hal Chalmers, Wilfred Lucas, and Mr. Durkin made strong hits. Stetson's U. T. C. 23.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Wells Comedy co. in In a Jantic City Oct. 25 pleased a small audience. Andrews Opera co. 31, 1 pleased large audiences. Martha, The Pirates of Penzance, and Cavalleria Rusticana were presented. Drummer Boy of Shiloh (local) 9-11. Katie Rooney 15.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Darkest America Oct. 25; pleasing show; large business. Brodman-Jackson co. in Only a Farmer's Daughter 31; Forgiven 1, and Maine and Georgia 2; fair co.; good houses. Martin's U. T. C. 9. Wilson Theatre co. 21-26.

BOSTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiler, manager): King Dramatic co. Oct. 31 in Faust. The Power of the Press, Lost in London, The War of Wealth, Hands Across the Sea, etc. Co. headed by Kirk Brown, gave exceptionally good performances.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Martin's U. T. C. 25, with Milt G. Barlow as Uncle Tom, attracted large attendance. Black Part's Troubadours 25; good entertainment; big business. Brodman-Jackson co. 7-12.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Jessie Mae Hall in The Princess of Patches Oct. 25; small business; performances very satisfactory. His Better Half 4. Next Door 10. The Sunshine of Paradise 15.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Eli Perkins Oct. 25; small audience. Martin's U. T. C. to capacity of the house 31. Nothing but Money, booked for 4, failed to appear. Little Irene Myers co. 14-19.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): Where Is Benson Oct. 31 kept a fair-sized audience in good humor. Lewis Morrison in Faust 2. A Hired Girl 3; fair house; fine performance. The Spooners 7-12.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): A Hired Girl Oct. 25; big business; fair performances. Wills Comedy co. in In Atlantic City 25. Andrews Opera co. 31. Katie Rooney 15.

HUNTSVILLE.—GRAND OPERA HOUSE (P. M. Bowman, manager): Oliver D. Bailey supported by local talent, presented A Night Out, Lent Me Five Shillings, and The Convict Oct. 27-29 to small but pleased houses. Andrews Opera co. 25.

BERWICK.—P. O. S. of A. OPERA HOUSE (P. R. Kitchen, manager): The Monte Carlo Girls Oct. 25, 26; good business; satisfactory performances. Boyer Brothers 5.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Lewis Morrison in Faust Oct. 27. Joseph Murphy in The Shaughn Rhue 25; good business. Shore Actresses 7. A Twig of Laurel 9.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): McDowell's Flats to good house 2. Macrae-Patterson co. 14-19. Gypsy Burlesque co. 24. For Her Sake 25.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, manager): McDowell's Flats Oct. 25; co. good; house good. Andrews Opera co. in Marches 25; performances very satisfactory; crowded houses.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The Labadie co. opened for a week Oct. 31 to fair business; performance good. The Sunshine of Paradise Alley, booked for 9, canceled.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): A Hired Girl Oct. 25 to S. R. O.; performance good. Darkest America 9. Huntley Jackson co. 18, 19.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Gay Girls of Greater New York Oct. 25 to good business. A Hired Girl 1; crowded house. His Better Half 2.

SNIFFIELD.—I. O. O. F. THEATRE (W. G. LeRoy, manager): Wargraph Oct. 25, 26; fair business. McDowell's Flats 7.

WILTON.—GRAND OPERA HOUSE (Griffith and Co. managers): Brothers Boyer in Next Door 1; good house and satisfaction.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemphill, manager): The Strange Adventures of Miss Brown 25.

stead, manager): U. T. C. 3; good business. Andrew Opera co. 11.

ROCHESTER.—OPERA HOUSE (C. A. Vandervelde, manager): My Neighbor's Wife Oct. 25; large audience; performance fair. Irene Myers co. 3-5.

TYRONE.—ACADEMY OF MUSIC (Hoopes and Blanchard, managers): A Hired Girl Oct. 25; large audience.

ELLEFONTE.—GORMAN'S OPERA HOUSE (Will H. Gorman, manager): Andrews Opera co. in The Bohemian Girl to a good house Oct. 25.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): His Better Half 8.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Washburn's Minstrels 7.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): Bennett and Moulton co. (A) opened for a week Oct. 25. In the Red Cross Nurse to a good house. Darkest Russia 31; good house. Santiago 2; good house. A Country Merchant 8. Robert B. Mantell 10. Local minstrels 14. Devil's Auction 15. The World Against Her 17.

PAWTUCKET.—OPERA HOUSE (John Brewster, manager): Bennett and Moulton co. Oct. 25 to good business; performances up to date; good audience. Where Is Benson to fair business 25. Jessie Mae Hall in A Princess of Patches 2 song and acted well; good audience. Lewis Morrison 4. King Drama Co. 7-12. Repertoire: Hands Across the Sea, Monte Cristo, The Power of the Press, Lost in London, The War of Wealth, Carmen, The Cherry Pickers, and The Last Strike.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Bliven's Comedians opened for a week Oct. 25 in The Westerner and gave satisfaction to S. R. O. The Gormans 14.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Daniel S. Kelly Oct. 25-26 to fair business; co. fair. Maud Hinman co. 7-12.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Mrs. Greenwald, manager): Nat Reis co. opened for a week Oct. 31, presented On Furloong to S. R. O. Parlow Brothers' Minstrels 10. Back on the Farm 11.—ITEM: The Nat Reis co. are rehearsing several new plays, one of which is The Inside Track, under the supervision of James H. Alliger.

COLUMBIA.—OPERA HOUSE (Frank J. Morris, manager): Imperial Burlesque co. Oct. 25, 26; fair business. Back on the Farm 5. Nat Reis co. 7-11.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Stowe's U. T. C. Oct. 17 canceled. Andrew Opera co. to a large and appreciative audience 25. Georgia Up-to-Date 25-26; performance very good; houses good. The White Squadron 7. Gilhooley's Reception 11. Day, Lecturer, 15. That Girl 18.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Andrews Opera co. Oct. 10-15; fair business. A Night at the Circus 19 and returned 22; big business. Clay Clement 27 delighted a large audience. Warner Comedy co. 31-5 opened in Marco's Marriage; big business. Chicago Ladies' Orchestra 7. The White Squadron 8. Miss Francis of Yale 12.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Wash Blackburn, manager): Nashville Students Oct. 25, 26 pleased light houses. Side Tracked 31-2; large and pleased houses. Human Hearts 3-5.—ITEM: St. Louis and Shertz, managers: James Kidder-Warde co. 4, 5. Charlie Corbin 6. Stuart Brown 11.—NEW AMERICAN THEATRE (Staub and Shertz, managers): London Gaiety Girls 3-5; light houses. Woodward-Warren co. 7-12.—ITEM: Manager T. J. Boyle, of the Grand Opera House, has about completed arrangements with Manager Hopkins, of Chicago, to place a stock co. here, opening 25, to be in the circuit with the St. Charles, at New Orleans, and the Lyceum, at Memphis. Manager Boyle left 31 for Chicago to make final arrangements.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Charles Coghlan in The Royal Box Oct. 25 to good house; fine performance. Al G. Field's Minstrels 27 to good business. James Kidder-Warde co. in Hamlet and The School for Scandal 29 to big houses; performances excellent. Knob o' Tennessee 7. Stuart Robson 9. A Milk White Flag 12.

KNOXVILLE.—STAIN'S THEATRE (Fritz Stain, manager): Al G. Field's Minstrels (return date) Oct. 25, big business; performance excellent. Louis James, Kathryn Kidder, and Frederick Ward in The School for Scandal delighted a very large audience 31. Barlow Brothers' Minstrels 3-5.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeld, manager): New-Haven Students to a fair audience Oct. 24. The Holden Comedy co. 25, 26. Ward and Vokes 1.—ITEM: The management is awaiting data to only first-class attractions that merit full houses.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm, manager): London Gaiety Girls Oct. 25; good house; performance fair. Wright's Comedy co. 31; pleased audience.—ITEM: Columbia has 2,500 soldiers in camp, and business will be large this season.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): The White Slave Oct. 25; excellent co; fair business 1492 25; large and pleased audience. Harry Corson Clarke and a capable co. presented What Happened to Jones 25 to large audience; best performances witnessed here this season. Frederick Bryton 31-2. James Kidder-Warde co. 10.—ITEM: During the third act of What Happened to Jones Olive Spider rendered Harry Corson Clarke's latest composition "As I Have Chosen You" in a very creditable manner and received unbounded applause. The song is very pretty.—Manager Schwarz has received many flattering testimonials from traveling managers as to his manner of conducting the theatre.

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PLATTEVILLE.—OPERA HOUSE (A. W. Loy, manager): After two months of overhauling by carpenters and decorators soon opened Oct. 31 with Stott's Minstrels 1; house small; performance good. Darkest Russia 5. Creston Clarke 8.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): A Daughter of Cuba Oct. 15 to delighted audience. Swiss Bell Ringers 27, 28.

WEST VIRGINIA.

DAVIS.—PEOPLE'S OPERA HOUSE (H. N. Walters, manager): Great Southern Band 2; large house; delighted audience.—ITEM: H. O. and H. L. Blake, of our town, joined the Great Southern Band here, as also did W. C. Pepper, advance agent.

CHARLESTON.—BURLEIGH OPERA HOUSE (N. S. Burleigh, manager): Georgia Minstrels 2. Erwood Stock co. 7-12. Fanny Rice 18. Miller and Morse Stock co. 7-12.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): Richards Pringle, Rusco and Holland's Minstrels 1; house small; performance good. Darkest Russia 5. Creston Clarke 8.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): A Daughter of Cuba Oct. 15 to delighted audience. Swiss Bell Ringers 27, 28.

WISCONSIN.

PLATTEVILLE.—OPERA HOUSE (A. W. Loy, manager): After two months of overhauling by carpenters and decorators soon opened Oct. 31 with Stott's Minstrels, under the auspices of the Star Theatrical Club, of this city, to a packed house. Co. gave the best minstrel show we have ever had. Craig the contortionist, Brown on the slack wire, and Fred Simpson, trombone player, deserve special mention. Old Farmer Hopkins 14. Clay Clement, booked for 19 under the auspices of Carter's Post-Intelligencer, is in advance of Carter's new Chatanooga, which is booked at the Third Avenue Theatre shortly.

RACINE.—BELLEVILLE OPERA HOUSE (C. J. Fecker, manager): Salisbury Stock co. presented The Ironmaster Oct. 23 to good business and Albany 24 to light house owing to rain; co. excellent. Schutte's Band and Opera House Orchestra 25; fine programme; large audience. Daniel Sully and an excellent co. drew well 30 in Uncle Rob; play and co. appreciated. Bryan's Comedians 6. The Lost Parade 13. Von Yon Von 14. A Female Drummer 19.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burzeme, manager): William Owen, supported by Camilla Reynolds and an excellent co. in A Cavalier of France, The Lady of Lyons, and The Marble Heart Oct

manager: McSorley's Twins Oct. 21 to big house; specialties very good. Lorraine-Hollis Co. 7-9. A Trip to Coontown 14. Jessie Alexander 22.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): What Happened to Jones (return) Oct. 22; light business. Guy Brothers' Minstrels 2; small but pleased audience. Butterfly Burlesquers 5. McSorley's Twins 9. The Geisha 11—ITEM: The light business mentioned above is probably due to events except over the present strike of our local street railway conductors and motorists, who went out 25. The public sympathy is in favor of the strikers, and a concert will be given to raise funds to enable them to fight their case. The free use of the Opera House has been given by Manager Root and the programme is a volunteer one.

MILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Haverty's Minstrels Oct. 22; good performance; packed house. Harry Talley, Neil O'Brien, J. W. Early, Billy Rice, and Frank Cushman had many encores. The Nancy Hanks 1; fair performance; small audience. Butterfly Burlesquers 4. McSorley's Twins 7-8.

ST. CATHARINES.—GRAND OPERA House (Charles H. Wilson, manager): The Nancy Hanks 3 to fine business. Frank Tannehill, Jr., and Harry Beresford made distinct hits. Return engagement of McSorley's Twins 5. A Trip to Coontown 18. When London Sleeps 12.

MONTREAL.—GRAND OPERA House (George O. Philip, manager): What Happened to Jones Oct. 22; good performance; crowded house. McSorley's Twins 9. The Victorian Cross 12.

OSSAWA.—OPERA HOUSE (J. W. Bowdery, manager): The Dartmouth Goblins, booked for 1, 2, canceled to remain another week in Toronto. Bowdery Stock co. 10-12.

ST. JOHNS.—OPERA HOUSE (A. O. Skinner, manager): The Burglar Oct. 21; business and performance fair.

SHELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Side Tracked Oct. 24, 25; good attendance. McSorley's Twins 27; fair business. Dan McCarthy 21.

ARENA.

SHERMAN, TEX.—Ringling Brothers' Circus Oct. 26; excellent performances. The afternoon performances drew the largest crowd ever assembled under one canvas in this section. The good order that is invariably preserved by and among the spectators of this show continues to excite remark and admiration.

GREENVILLE, TEX.—Ringling Brothers' Circus Oct. 26; two performances to capacity; excellent performances.

RALEIGH, N. C.—Sells and French's Circus Oct. 21 to immense business; performances best ever seen here.

PETERSBURG, VA.—Sips and Blak's Dog and Pony show to large business Oct. 21.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday to insure publication in the subsequent issue. Dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Southern): Blaney and Vane, mgr.; Ardmore, Ind. T. Nov. 7, Oklahoma 8. Perry, Ok. 9. Hutchinson, Kan. 10. Dodge City 11. La Junta, Col. 12. Denver 13-19.

A BACHELORETTE'S HONEYMOON (Ward & Sackett): York Pa. Nov. 7. Chester 8. Norfolk, Va. 9, 10. Richmond 11-12.

A BRACE OF PARTRIDGES: New York city Nov. 7-12.

A BRUNETTE (Eastern): Fred E. LeComte, mgr.; Kokomo Ind. Nov. 7. Elwood 8. Dunkirk 9. Portland 10. Union City 11. Marion 12. Greenville 14. Troy 15. Piqua, O. 16. Springfield 17. Utica 18.

A BAKERY (Southern): Pittman, W. J. Webster, prop., and mgr.; Orange, Kan. 7. Chetopa 8. Pittsburg 9. Olstead 10. Weir City 11. Columbia 12.

A BUNCH OF KEYS (Gus Bothmer, mgr.); Louisville, Ky. Nov. 7. Aspen 8. Victor 9. Colorado Springs 10. Pueblo 11. Ft. Worth, Tex. 16. Dallas 18. Greenville 17. Corsicana 18. Waco 19.

A CELESTIAL MAIDEN (J. T. Spickett, mgr.); Ventura, Cal. 7-13. Pasadena 14-20. Santa Ana 21-27.

A CHEERFUL IDIOT (Lowell, Mass., Nov. 7-9. Holyoke 10-12.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.); Chicago, Ill. Nov. 6-12.

A COUNTRY MERCHANT (Chas Cowles); Wakefield, Mass. Nov. 8. Pawtucket, R. I. 10-12. Moosup, Conn. 14. Jewett City 15. Hartford 16, 17. Wilmantic 18.

A DAY AND A NIGHT: Brooklyn, N. Y. Nov. 7-12.

A FEMALE DRUMMER: Chicago, Ill. Oct. 31-Nov. 12.

A GRIP OF STEEL: Detroit, Mich. Nov. 6-12. Buffalo, N. Y. 14-19. Newark, N. J. 21-26.

A GUILTY MOTHER (Henry Myers, mgr.); Indianapolis, Ind. Nov. 7-9. Columbus, O. 10-12. Toledo 13-16.

A HIGH BORN LADY (Clifford and Ruth); Boston, Mass. Nov. 7-12. Baltimore, Md. 14-19.

A HIRED GIRL (Eastern: Blaney and Vane, prop.; John M. Cooke, mgr.); Allentown, Pa. Nov. 7. Easton 8. Pottstown 9. Royersford 10. West Chester 11. York 12.

A HIRED GIRL (Southern): Wilmington Nov. 7. Savannah, Ga. 8. Jacksonville, Fla. 9. Macon, Ga. 10. Montgomery, Ala. 11. Mobile 12. New Orleans, La. 13-19.

A HOT OLD TIME (The Rays); Buffalo, N. Y. Nov. 7-12. Pittsburgh, Pa. 14-19. Philadelphia 21-26.

A JAY CIRCUS (Dan Sherman); Denver, Col. Nov. 6-12.

A JAY IN NEW YORK (Herald Square Comedians; Wm. Jerome, mgr.); Troy, N. Y. Nov. 7-9. Paterson, N. J. 14-19.

A MILK WHITE FLAG (Thos. W. Ryley, mgr.); Louisville, Ky. Nov. 7-9. Lexington 10. Knobsville, Tenn. 11. Chattanooga 12. Birmingham, Ala. 14. Columbus 15.

A MISFIT MARRIAGE: Buffalo, N. Y. Nov. 7-12.

A PARLOR MATCH (W. M. Gray, mgr.); New Orleans La. Nov. 28.

A ROMANCE OF COON HOLLOW: Boxman, Mont. Nov. 7. Great Falls 8. Helena 9. Butte 10-12. Anaconda 14. Deer Lodge 15. Missoula 16. Wallace 17. Spokane, Wash. 18, 19.

A RUNAWAY GIRL: New York city Sept. 12—indefinite.

A SLEEPING CITY (A. Q. Scammon, mgr.); Boston, N. J. Nov. 10. Plainfield 11. Greenwich, Conn. 12. Bridgeport 14-16. Waterbury 17-18.

A SPRING CHICKEN: Philadelphia, Pa. Nov. 7-12.

A STRANGER IN NEW YORK: Brooklyn, N. Y. Nov. 7-12.

A STRANGER IN NEW YORK: Logansport, Ind. Nov. 7. La Fayette 8. Peru 9. Wauash 10. Joshua 11. Grand Rapids, Mich. 12.

A TEXAS STERN (Katie Putnam); Tyler, Tex. Nov. 7. Groves 8. Denison 9. Sherman 10. Gainesville 11. Ft. Worth 12. Dallas 14. Waco 15. San Antonio 16. Austin 17. Bremond 18. Galveston 19, 20. Shreveport, La. 21. Little Rock, Ark. 21. Memphis, Tenn. 22. Jackson, Miss. 23. Meridian 26.

A TRIP TO COONTOWN: Ogdensburg, N. Y. Nov. 7. Brockville, Can. 8. Kingston 9. Belleville 10. Cobourg 11. Peterborough 12.

A TURKISH BATH (Eastern): Fred W. Bayley and Jack Burke, prop. and mgr.; Worcester, Mass. Nov. 7-12.

A TURKISH BATH (Western): H. M. Blackallie, mgr.; Matteson, Ill. Nov. 8. Clinton 9. Lincoln 10. Greenville 8. Denison 9. Sherman 10. Gainesville 11. Ft. Worth 12. Dallas 14. Waco 15. San Antonio 16. Austin 17. Bremond 18. Galveston 19, 20. Shreveport, La. 21. Little Rock, Ark. 21. Memphis, Tenn. 22. Jackson, Miss. 23. Meridian 26.

AT THE RAILROAD (Katie Putnam); Tyler, Tex. Nov. 7. Groves 8. Denison 9. Sherman 10. Gainesville 11. Ft. Worth 12. Dallas 14. Waco 15. San Antonio 16. Austin 17. Bremond 18. Galveston 19, 20. Shreveport, La. 21. Little Rock, Ark. 21. Memphis, Tenn. 22. Jackson, Miss. 23. Meridian 26.

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THE MAN FROM MEXICO (Willie Collier): New Orleans La., Nov. 7-12, Jackson 14, Memphis Tenn., 15-16, Little Rock, Ark., 17, Ft. Smith 18, Springfield 19, Kansas City Mo., 20-21.

THE MISSOURI GIRL: Lehigh, Ind. T., Nov. 7. Coalgate 8, Hartshorn 10, Van Buren, Ark., 14, Fayetteville 15, Webb City Mo., 18, Wier City, Kan., 19, La Mar, Mo., 21, Clinton 22, Nevada 23.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mrs.): Washington, D. C., Nov. 7-12, Brooklyn, N. Y., 14-19, Harlem 21-26.

THE PAY TRAIN (Halford and Allen, props.: Carl Bruehl, mgr.): Peoria, Ill., Nov. 6-9, Rock Island 13, Kewanee 14, Macomb 15, Canton 16.

THE PRISONER OF ZENDA: Canton, O., Nov. 9, Akron 10.

THE PULSE OF GREATER NEW YORK (Forrest and Lang, mrs.): Morris, Ill., Nov. 8, Chenoa 9, Pontiac, Delavan 12, Peoria 13-16.

THE REAL WIDOW BROWN (Eastern; A. Q. Scanlon, mgr.): Providence, R. I., Nov. 7-12, Newport 16, Pawtucket 17-19.

THE SECRET ENEMY: New Haven, Conn., Nov. 7-9, Atlantic City, N. J., 1-11, Philadelphia, Pa., 14-19.

THE SLEEPING CITY (A. Q. Scanlon, mgr.): Hoboken, N. J., Nov. 6-9, Boonton 10, Plainfield 11, Greenwich, Conn., 12, Bridgeport 14-16, Waterbury 17-18, Pawtucket, R. I., 21-23, Newport 24-26.

THE SPAN OF LIFE: San Francisco, Cal., Oct. 23-in definite.

THE STRANGE ADVENTURES OF MISS BROWN (Austin, Tex., Nov. 8, 9, Navasota 10, Bryan 11, Palestine 12, Corsicana 14, 15, Waco 16, Dallas 18, 19, Ft. Worth 21, 22, Sherman 23, Gainesville 24, Denison 25, Denton 26, 27, Paris 28, Greenville 29, Taylor 30).

THE SUNSHINE OF PARADISE ALLEY (Geo. W. Eyer, mgr.): Plainfield, N. J., Nov. 7, Trenton 8, Muncie Chunk, Pa., Hazleton 10, Wilkes-Barre 11, Scranton 12, Shamokin 14, Ashland 15, Mahanoy City 16, Pottsville 17, Reading 18, Lebanon 19, Lancaster 21, Carlisle 22, Lewiston 23, Altoona 24, Johnstown 25, Connellsville 26.

THE TELEPHONE GIRL: Indianapolis, Ind., Nov. 7, 8.

THE TURTLE: New York city Sept. 24-indefinite.

THE WORLD AGAINST HER (Agnes Wallace-Villa, Sam B. Villa, mgr.): Holyoke, Mass., Nov. 7-8, Pawtucket, R. I., 10-12.

TOOLE, J. E.: Latrobe, Pa., Nov. 7, Greensburg 8.

TUCKER, LILIAN: Montgomery, Ala., Nov. 7-12, Pensacola, Fla., 14-20.

TUNNER STOCK: Toledo, O.-indefinite.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Pittsburgh, Pa., Nov. 7-12, Butler 14, Youngstown, O., 15, Titusville 16, Warren 17, Bradford 18, Toronto, Can., 21-26.

UNCLE JOSH SPRUCHEY (Dave B. Lewis, prop.; I. M. Stout, mgr.): Clinton Ill., Nov. 7, Springfield 8, Jacksonville 9, Kokok, 10, Quincy, Ill., 11, Burlington 12.

UNCLE JOSH SPRUCHEY (Dave B. Lewis, prop.; J. F. Murray, mgr.): Clayton, Ill., Nov. 8, La Grange 9, Keithsburg 10.

UNCLE TOM'S CABIN (Al. W. Martin): Dunkirk, N. Y., Nov. 7, Olean 8, Bradford, Pa., 9, Warren 10, Kane 11, Johnsbrough 12.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibbe, mgr.): Auburn, N. Y., Nov. 7.

UNCLE TOM'S CABIN (Western): Jefferson, La., Nov. 7, Boone 8, Des Moines 9, Ottumwa 10, Okaloosa 11, Marshalltown 12, Cedar Rapids 14, Independence 15, Dubuque 16, Clinton 17, Moline, Ill., 18, Davenport 19, Sioux 15, Telluride 16, Ouray 17, Montrose 18, Delta 19.

UNDER SEALED ORDERS: Chicago, Ill., Nov. 7-12.

UNDER THE DOME (Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Ogden, U. T., Nov. 7, Carson City, Nov. 9, Virginia City 10, Reno 11, Auburn, Cal., 12, San Francisco 14-19, Oakland 21-26.

UNDER THE RED ROBE: Detroit, Mich., Nov. 7-12.

VANCE COMEDY (Elmer E. Vance, mgr.): Birmingham, N. Y., Nov. 7-12, Scranton, Pa., 14-19, Wilkes-Barre 21-26.

VAN DYKE-EATON: Springfield, Ill., Nov. 1-21, Evansville, Ind., 22-29.

VOLLAGE STOCK: Exeter, N. H., Nov. 7-12.

WAINWRIGHT, MARIE: Newark, N. J., Nov. 7-12.

WAITE COMEDY (Wm. A. Haas, mgr.): New Britain, Conn., Nov. 7-2, Hartford 14-19, Waterbury 21-26.

WAITE'S STOCK (Harry Yeager, mgr.): Wilkes-Barre, Pa., Nov. 7-12, Elmira, N. Y., 14-19, Easton, Pa., 21-26.

WALTERS, JULIE: Des Moines, Ia., Nov. 7, 8, Newton 9, What Cheer 10, Iowa City 11, Waterloo 12, Charles City 14, Mason City 15, Austin, Minn., 16, Albert Lea 17, St. Peter 18, Mankato 19.

WAY DOWN EAST: Philadelphia, Pa., Oct. 24-in definite.

WARNER COMEDY (Bob R. Warner, mgr. and prop.): Missouri Valley, Ia., Nov. 7-12.

WEIDMANN COMEDIANS: Waco, Tex., Nov. 7-12.

WHAT HAPPENED TO JONES (Broadhurst Bros., prop.; Lee B. Sloane, mgr.): Greenfield, Mass., Nov. 7, Brattleboro, Vt., 8, Keene, N. H., 9, Laconia 10, Montpelier, Vt., 11, Burlington 12, Rutland 14.

WHAT HAPPENED TO JONES: Marshall, Tex., Nov. 8, Pine Bluff, Ark., 9, Little Rock 10, Ft. Smith 11, Joplin, Mo., 12, 13, Springfield 14, Carthage 15, Pittsburg 16, Nevada 17, Clinton 18, Sedalia 19, Bonneville 21, Lexington 22.

WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): Kansas City, Mo., Nov. 6-12, Memphis, Tenn., 14, Jackson 15, Nashville 16, Chattanooga 17, Atlanta, Ga., 18, 19.

WHEEL OF FORTUNE: New York City Oct. 31-Nov. 12, Asbury Park, N. J., 14, Red Bank 15, Elizabeth 16, Bridgeport, Conn., 17-19, Paterson, N. J., 21-26.

WHEN LONDON SLEEPS (J. H. Wallack, mgr.): Guelph, Can., Nov. 7, Brantford 8, Hamilton 9, St. Catharines 10, Auburn, N. Y., 11, 12, Syracuse 14-16, Rochester 17-18, Buffalo 21-26.

WHITEHORN WALKER: Indianapolis, Ind., Nov. 9-10, Terre Haute 11-12.

WHO IS WHO?: Louisville, Ky., Nov. 7-12, Indianapolis, Ind., 14-19, Cleveland, O., 21-26.

WHY SMITH LEFT HOME (J. J. Rosenthal, mgr.): St. Paul, Minn., Nov. 6-12, Minneapolis 14-19.

WILBUR COMEDY: Attica, N. Y., Nov. 7-12.

WILSON THEATRE: Titusville, Pa., Nov. 7-12, Olean, N. Y., 14-19, Bradford, Pa., 21-26.

WILSON, GEO. W.: Brockton, Mass., Nov. 7-12.

WORLD, GARNELLA AND MACK (Town Topics): Washington, D. C., Nov. 7-12, Norfolk, W. Va., 21-22, Richmond 24, Wilmington, Del., 25, Trenton, N. J., 26, Philadelphia, Pa., 27.

YON VONSEN THILL and KENNEDY, (mgra.): Moline, Ill., Nov. 7, Davenport, Ia., 8, Clinton 9, Dubuque 10, Rockford, Ill., 11, Elgin 12, Kenosha, Wis., 13, Stevens Point 15, St. Cloud, Minn., 16, Fergus Falls 17, Winnipeg, Man., 18, 19, Graffon, N. D., 20, Grand Forks 22, Crookston 23, Fargo 24, Jamestown 25, Bismarck 26.

OPERA AND EXTRAVAGANZA.

BROOK PRINCE: Bloomfield, Ind., Nov. 7, 8, Lawrenceburg 9, 10, Aurora 11, 12.

BLACK PATTI'S TROUBADOURS (Vioce Kel and Marion, mrs.): Detroit, Mich., Nov. 6-12, Chicago, Ill., 13-19, Goschen, Ind., 21, Logansport 22, La Fayette 23, Indianapolis 24-26.

BOSTON LYRIC OPERA: Grand Rapids, Mich., Nov. 6-10, Muskegon 11.

BOSTONIAN: Philadelphia, Pa., Nov. 7-12.

CASTLE SQUARE OPERA: New York city Sept. 5-indefinite.

DANIELS, FRANK: Washington, D. C., Nov. 7-12.

DARKEST AMERICA (Afro-American Minstrels (John W. Vogel, mgr.): Milton, Pa., Nov. 7, Lewistown 8, Lewistown 9, Shamokin 10, Sunbury 11, Berwick 12.

DE ANGELIS, JEFFERSON: Rochester, N. Y., Nov. 7, 8, Syracuse 9, Buffalo 10-12.

EL CAPITAN (Harley and Rheinstrom, mrs.): Canton, O., Nov. 7, Mansfield 8, Tiffin 9, Sandusky 10, Toledo 11, 12, Adrian, Mich., 14, Ann Arbor 15, Ypsilanti 16, Flint 18, Bay City 19, Saginaw 21, Grand Rapids 22, Muskegon 23, Kalamazoo 24, Battle Creek 25, Coldwater 26.

GRAN OPERA (Frank Sanger, mgr.): Chicago, Ill., Nov. 7-26.

HOPPER DE WOLF: Boston, Mass., Nov. 7-26.

INTERNATIONAL GRAND OPERA: St. Louis, Mo., Nov. 7-12.

NIELSEN, ALICE: Philadelphia, Pa., Nov. 7-12.

PASQUALE OPERA: Steubenville, O., Nov. 8, Marietta 9, Hamilton 10, Indianapolis, Ind., 14, St. Louis, Mo., 15.

SCALCHI OPERA (Geo. C. Dent, mgr.): New Bedford, Mass., Nov. 7, Fall River 8, Hartford, Conn., 9, Northampton, Mass., 10, Holyoke 11, Pittsfield 14, Troy, N. Y., 15.

SOUTHWELL, ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3-indefinite.

SUPERBA (Edwin Warner, bus-mgr.): Cincinnati, O., Nov. 7-12.

THE HIGHWAYMAN: Pittsburgh, Pa., Nov. 7-12, Buffalo, N. Y., 14-16, Ithaca 17, Syracuse 18, Troy 19, Montreal, Can., 21-26.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Bridgeport, Conn., Nov. 7-12, Paterson, N. J., 14-19, Somers, N. Y., 21-26.

WILBUR OPERA: Zanesville, O., Nov. 7-12.

WILBUR-KIRWIN OPERA: Charleston, S. C., Nov. 7-19.

WILSON, FRANCIS: New York city Sept. 19-Nov. 12, Brooklyn, N. Y., 21-26.

VARIETY.

AMERICAN BURLESQUES (Bryant and Watson, mrs.): New York city Oct. 31-Nov. 12, Boston, Mass., 14-19, Montreal, Can., 21-26.

AUSTRALIAN BEAUTIES (Bryant and Watson, mrs.): Philadelphia, Pa., Nov. 7-12, Brooklyn, N. Y., 14-19, Paterson, N. J., 21-26.

BIG SENSATION: New York city, Nov. 7-12.

BOHEMIAN BURLESQUES: Washington, D. C., Nov. 7-12, Baltimore, Md., 14-19, New York city 21-26.

BON TON BURLESQUES: Montreal, Can., Nov. 13-19.

BUTTERFLY BURLESQUES: Detroit, Mich., Nov. 8-12, Chicago, Ill., 13-26.

CITY CLUB: Buffalo, N. Y., Nov. 7-12.

CITY SPORTS (Sheridan): Scranton, Pa., Nov. 7-9, Binghamton, N. Y., 10-12, Philadelphia, Pa., 14-19.

CO-CURERS: Philadelphia, Pa., Nov. 7-12.

DEVERE SAM: New York city, Oct. 31-Nov. 12.

GAY GIRLS OF GREATER NEW YORK: Southwold and Colden, props. and mrs.): Brooklyn, N. Y., Nov. 7-12.

GAY MASQUERADERS (Gus Hill, mgr.): Cincinnati, O., Nov. 7-12, Indianapolis, Ind., 14-19, St. Louis, Mo., 21-26.

GAYEST MANHATTAN: Lincoln, Neb., Nov. 7, 8, St. Joseph, Mo., 8.

HART, JOSEPH: Newark, N. J., Nov. 7-12.

HOPKINS' TRANS-OCEANICS (Robt. Fulgora, mgr.): Brooklyn, N. Y., Nov. 7-12.

HOWARD, MAY: Providence, R. I., Nov. 7-12, Brooklyn, N. Y., 14-19, New York city 21-26.

IRWIN BROS: Providence, R. I., Nov. 7-12.

KNICKERBOCKERS: Newark, N. J., Nov. 7-12.

LITTLE LAMBS: Paterson, N. J., Nov. 7-12.

MERRY MAIDENS: Philadelphia, Pa., Nov. 7-12.

MISS NEW YORK: Easton, Pa., Nov. 7-9, Reading 10-12, Paterson, N. J., 14-19, Albany, N. Y., 21-23, Troy 24-26.

NIGHT OWLS: Brooklyn, N. Y., Nov. 7-12.

PARISIAN WIDOWS: Fall River, Mass., Nov. 7-9.

REEVES, AL: New York city Nov. 7-12.

RENTZ-SANTLEY: Brooklyn, N. Y., Nov. 7-12.

REILLY & WOOD'S: Hoboken, N. J., Nov. 7-12.

RICE AND BARTON BIG GAIETY: Albany, N. Y., Nov. 7-9, Troy 10-12.

ROBBER AND CRANE BROS.: VAUDEVILLE: Lawrence, Mass., Nov. 7-8, Manchester, N. H., 10-12, New York city 14-19.

ROSE HILL ENGLISH FOLLY (Rice and Barton, mrs.): Indianapolis, Ind., Nov. 10-12.

STANSELLE SPECIALTY SENSATION: Belton, Tex., Nov. 7, 8, Bryan 9, 10, Navasota 11, 12.

SULLIVAN, JOHN L.: Chicago, Ill., Oct. 24-Nov. 10.

TAMAHAN TIGERS (Gus Hill, mgr.): Chicago, Ill., Nov. 7-12.

THE GAY MATINEE GIRL (Edwin P. Hinton, mgr.): Perry, Ok., Nov. 14, Guthrie 15, Oklahoma City 16, Shawnee 17, Krebs, Ind., 18, So. McAlester 19, Muskogee 21, Vinita 22, Parsons, Kan., 23, Pittsburg 24, Wier City 25, Joplin, Mo., 26, Galena, Kan., 27.

THE GLAD HAND: Boston, Mass., Nov. 7-12.

VANITY FAIR (Gus Hill, mgr.): Pittsburgh, Pa., Nov. 7-12, Washington, D. C., 14-19, Baltimore, Md., 21-26.

VENETIAN BURLESQUES: Baltimore, Ind., Nov. 7-12.

WILLET AND THORNE FARCEURS: Springfield, Mass., Nov. 7-12, Worcester 14-19, Brooklyn, N. Y., 21-26.

WILLIAMS OWN (Joe O. Zieffle, mgr.): Cleveland, O., Nov. 7-12, Buffalo, N. Y., 14-19, Newark, N. J., 21-26.

ZERO: Philadelphia, Pa., Nov. 7-12.

MISSTRIES.

BARLOW BROS: Asheville, N. C., Nov. 8, Hendersonville, N. C., 9, Spartanburg, S. C., 10.

DAVIS: Washington, Ind., Nov. 7, Seymour 8, Richmond 12.

WAITE COMEDY (Wm. A. Haas, mgr.): New Britain, Conn., Nov. 7-2, Hartford 14-19, Waterbury 21-26.

WAITE'S STOCK (Harry Yeager, mgr.): Wilkes-Barre, Pa., Nov. 7-12, Elmira, N. Y., 14-19, Easton, Pa., 21-26.

WALTERS, JULIE: Des Moines, Ia., Nov. 7, 8, Newton 9, What Cheer 10, Iowa City 11, Waterloo 12, Charles City 14, Mason City 15, Austin, Minn., 16, Albert Lea 17, St. Peter 18, Mankato 19.

WAY DOWN EAST: Philadelphia, Pa., Oct. 24-in definite.

WHEEL OF FORTUNE: New York City Oct. 31-Nov. 12, Asbury Park, N. J., 14, Red Bank 15, Elizabeth 16, Bridgeport, Conn., 17-19, Paterson, N. J., 21-26.

WHEN LONDON SLEEPS (J. H. Wallack, mgr.): Guelph, Can., Nov. 7, Brantford 8, Hamilton 9, St. Catharines 10, Auburn, N. Y., 11, 12, Syracuse 14-16, Rochester 17, Columbus 21-26.

WASHBURN'S: Freeeland, Pa., Nov. 7, Hazleton, Pa., 14-19, Harrisburg 10-12.

WEST'S, W. H.: Norfolk, Va., Nov. 7, Richmond 8.

MISCELLANEOUS.

AMERICAN MYSTIFIERS (Max Berol): Mineola, Tex., Nov. 5-7, Tyler 8, 9, Athens 10, 11, Gilmer 12-14, Henderson 17, 18, Marshall 19-21.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Des Moines 10, Galesburg 10, Mt. Pleasant 11, Rock Island 9, 12, Cedar Rapids 10, Mt. Pleasant 11, 12, Corydon 12, Kirksville, Mo., 14, St. Joseph 15, Maryville 16, Kansas City 17, Pauls, Kan., 18, Ottawa 19, Junction City 21, Wichita 22, Wellington 23, Newton 24, Peabody 25, Emporia 26.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 7-12.

GREAT SOUTHERN BAND (F. B. Rivers, mgr.): Martinsburg, W. Va., Nov. 8, Harper's Ferry, Pa., 9, Charleston, W. Va., 10, 11, Winchester, Va., 11, Harrisonburg 12.

HAUNSER (Hypnotist): Ithaca, N. Y., Nov. 7-12.

HERMANN THE TE: Nebraska, N. C., Nov. 7-12, Springfield, Mass., Nov. 8-10, Cedar Rapids 11, 12, Burlington 13, Peoria 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 2

A MAKER OF MELODRAMAS.

A MINOR man cornered Lincoln J. Carter the other day in H. S. Taylor's Exchange. Mr. Carter had come out of the West on business last, and THE MIRROR man had met him several times for just an instant before the busy author-manager hurried away on some matter of great import and pressing haste. But he was found at last with a half hour of leisure looming ahead.

"I am not a native Westerner," said he, "for I was born in Rochester, N. Y., upon the day of the assassination of Abraham Lincoln, and I was christened for the dead President. My parents were theatrical people, J. W. and Carrie Carter, who used to tour the West in those days, and they removed during my infancy to Salt Lake City, where my childhood was spent. I began my active interest in affairs of the stage as a callboy at the Salt Lake Theatre in the old stock days, and my first real theatrical experience was as property man for John C. Whiteley, who is now manager of one of my companies. Indeed, there are now in my employ three men whom I have served at one time or another as property man. My initial managerial attempt was in the direction of a small repertoire company that traveled through Kansas and Nebraska in 1887, '88 and '89.

"During this period I wrote *The Fast Mail*. I had never known what it was to possess any amount of money, and I came upon hard lines indeed when I began to peddle my play from manager to manager, and found none to take it. To one, I even offered a half interest for \$700, but he thoughtfully declined, and the manuscript went back into my trunk. At length I submitted the play to Manager Hutton, of Havlin's Theatre, Chicago, and he offered me a week in June, 1890, the terms being that the first thousand dollars taken should go to the house. I leaped at this opportunity to secure a hearing for my play, although nowadays similar terms might not tempt me at that time of the year in Chicago. I had very little money, and so set to work to paint my own scenery and build the frames in a shed that went with my small home. In four weeks the scenic equipment was complete, and then, having nothing to spend on printing, I put in my nights in the cellar, painting thirty-five advertising stands, all different and of all sizes. The bright colors, variety and novelty of these stands caused a great deal of talk, and *The Fast Mail* opened with considerable public interest already excited.

"Luckily, the opening night was clear and cool, the play made an instant hit, and the week's business was so large that my share was sufficient to reimburse me for my outlay on the production and to place the attraction on the road in the Autumn of 1890. When *The Fast Mail* finally went on tour, the money came in so fast that I was positively dazed. In all my life I had never seen so much of cash. The season of '91-'92 saw two companies playing *The Fast Mail*, and that year—just before the great panic—was the most profitable in my records. In 1893, during the World's Fair, my second play, *The Tornado*, was produced at Havlin's Theatre, Chicago, and, achieving an immediate success, two companies were at once put out. The *Defaulter*, my next melodrama, was first shown at the Lincoln Theatre, Chicago, and was followed, a year later by *The Heart of Chicago*. There were then touring four companies in *The Fast Mail*, and two in each other play. The next production made at the Lincoln Theatre, Chicago, was *Under the Dome*, which promptly took the road, presented by two companies. Last Summer I produced *Chattanooga*, at the Columbia, Chicago, and *Remember the Maine*, at the Alhambra in the same city. Both have joined the others in successful traveling.

"Let me tell you how I came to write *Remember the Maine*. When the war excitement struck Chicago a few months ago, there came a great demand for patriotic window decorations and bunting, and I conceived the idea that money might be made by getting out a lithograph to fill the bill. Accordingly, I placed on the market four or five thousand experimental affairs, about single-sheet size, picturing crossed American and Cuban flags, and bearing the legend, 'Remember the Maine.' They did not sell, however, and we concluded that they were too large, so two or three hundred thousand smaller sheets were printed and they sold like hot cakes. But there was a stock of the larger size resting in a corner of my office in apparent hopeless uselessness. One day, I sat at my desk, contemplated the heap of paper, and tried to estimate what it might be worth to a rag man. It seemed to be doomed to no better fate. Then dawned upon me the dramatic importance of the talismanic words, 'Remember the Maine.' If, thought I, there were to be a play with this title, the otherwise hopeless lithographs might be used! And so *Remember the Maine* was written, and it has proven a tremendous success—promising to turn out the most profitable in my experience. I have now on the road nine companies—two in *Remember the Maine*, two in *Chattanooga*, two in *The Heart of Chicago*, two in *Under the Dome*, and one in *Knoxville*, Tennessee, in which appears its author, Hal Reid.

"I have arranged with W. H. Deming, now in London, to book English tours for *The Tornado*, *The Heart of Chicago*, and *Under the Dome*, the first named opening at the Brixton Theatre, Jan. 30. I shall sail about Jan. 1 to see this production. The other plays will follow soon, and I have every hope for their success on the other side, where *The Fast Mail*, presented by Hardie and Van Leer in 1891, has been prosperous ever since. Englishmen, I believe, take kindly to American melodramas by way of novelty, because their native plays of the sort, when compared with ours, are like slow and ponderous thirteen-inch guns beside the rapid-fire arms that scored so heavily in the late argument with Spain.

"Two or three new projects are in view for next season, and it is very likely that, upon my return from England, I shall make my permanent headquarters in New York, removing my main office from Chicago."

LOUISE HEPNER'S SUCCESS IN BOSTON.

Louise Hepner's success in Boston in *Jack and the Beanstalk* has been pronounced. The Boston *World* compares Miss Hepner's work as Jack most favorably with that of Madge Lessing, and adds: "To start with, Miss Hepner is a very handsome girl from every point of view, both in face and figure, and when it is added to this her winsome and fascinating grace it was only to be expected that she would make a hit. She is gifted with a sweet yet powerful voice, that she has been taught to use most artistically, and her share of the vocal numbers was never before heard to such good advantage." The other Boston papers are as pronounced in their expressions of favor and Miss Hepner will always be a favorite in that city.

IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

SATURDAY, NOV. 5.

The Fortune Teller, direct from its run at Wallack's, with cast unchanged, and scenery, costumes and appointments robbed of none of their freshness by road travel, won a complete success at the Montauk. While the score is not one long continued round of delightful melodies, as in the Serenade, there are several charming numbers that appeal to any ear, and the music, as a whole, beginning with the overture, is of a high grade of technical excellence. Alice Nielsen made a distinct personal hit, and her future seems equal in promise to the foremost now before the public in the field of light opera. Her beautiful voice, dainty personality and chic constitute an irresistible combination. Eugene Cowles, as usual, scored heavily, his auditors demanding again and again a repetition of his superbly sung numbers. The comedians, a trio of unusual strength, are unexcelled. Richard Golden, while never boisterous, makes Fresco one of the most diverting figures seen in comic opera, and utilizes the same quiet methods that distinguished Old Jed Prouty. Not a whit behind in excellence was Joseph Cawthorne, who has firmly established himself as one of the best comedians in German dialect. Joseph Herbert had a close second in Paul Nicholson in the division of honors in fun making, while pretty Marguerite Sylvie received generous applause for fine vocalism and dashing presence in her role of Rompon, the prima donna. Everything pertaining to the production is of the best, and the attendance has been limited only by the capacity of the house. Colonel Sinn announces *The Conquerors* for the ensuing fortnight, with E. H. Sothern underlined for Thanksgiving week.

Melbourne MacDowell and Blanche Walsh divided the week at the Amphion with two of Sardou's most notable works. *La Tosca* was seen Monday night and Wednesday afternoon, and Cleopatra the rest of the week. Mr. MacDowell renewed with emphasis all of his former triumphs in the Baron Scarpia and Antony; while Miss Walsh delighted her admirers with enactments of the two principal roles that bear very favorable comparison with their rendition by Fanny Davenport. The local press have been more than complimentary to the lady, and Miss Walsh could not have been other than pleased with their many eulogistic encomiums. Their support in the main has been praiseworthy, and the settings have been tasteful, appropriate and lavish. Manager Clarence E. Fleming next entertains *A Stranger in New York*.

The Columbia was given over to our German friends, who filled it to repletion to see The Liliantes in *The Golden Horseshoe*, which came direct from its recent lengthy run at the Irving Place. Adolf Zink, Selma Goerner, Franz Ebert, Helene Lindner, Max Walter, and Bertha Jaeger carried off the laurels among the little people, while their other diminutive colleagues have worked hard for the general success, and the whole have had good support from the full grown contingent of minor characters and incidental ballet. Colonel Sinn next exhibits *A Day and a Night*, its premiere on this side of the river to be followed by *A Brace of Partridges*.

Andrew Mack had no cause to grumble at the Grand Opera House, where his *Jack Shannon*, An Irish Gentleman, has not been able to discern a vacant seat throughout the week. Of the competent cast, Annie Warde Tiffany, always a strong local favorite, has been foremost in getting a hearty greeting. Mack's vocal efforts, the dove song in particular, have, as usual, been received with wild acclaim. Manager Frank Dietz next brings to view *Devil's Island*.

The Bijou offered *Cumberland '61*. Manager Harry C. Kennedy's next billing is *On Land and Sea*, with Chauncey Olcott to follow on Nov. 14. Johnnie and Emma Ray repeated at the Gayety their down town success in *A Hot Old Time*. It is a gratification to all to see this couple so prosperous in their business ventures. Manager Bennett Wilson's next date is taken by Andrew Mack.

A large attendance is steadily noticeable at the Park Theatre, where *Pink Dominoes* served as an excellent medium for the exploitation of Leonard Grover, but has not offered equal chances to exhibit the stock at its best. This play, which seemed so enjoyable at the old Union Square, when interpreted by Agnes Booth, Charles Coghlan, and its great cast of like strength, now seems sadly *rococo* and not up to date. *Everybody's Friend* holds forth here the ensuing week.

At Hyde and Behman's the olio was led off by Bryant and Saville, who caught laughs with their comedy business in a musical act. That peculiar combination of femininity and muscular strength, the boy known as El Zobedie, gave some new feats in combination with his old ones, that seemed as incomprehensible as marvelous. Edwin Lang again made good his reputation as a sure dissipator of insomnia. Marie Jansen, who is now seen for the first in vaudeville, displayed two fetching costumes. First, in white satin skirt with clouds of chiffon, and next, in boy's dress, of green silk with a wealth of gold embroidery. Miss Jansen, who is now looking remarkably well physically, has been for some reason visibly nervous and scarcely did herself justice in her four vocal selections. Al Leech and his Three Rosebuds, the Misses Vincent, Fuller, and Moller, caught on in pronounced shape, their act going with the greatest bounce and approval. Williams and Walker failed to give their hearers half enough, who continued unsatisfied after half a dozen returns. They had the assistance of two very attractive "chocolate" ladies, and a young coon whose dancing embodied a lot of new conceits. Richard Pitroff's exhibition of mimicry received its deserved meed of applause. Bert Coote and Julia Kingsley rang the curtain down excellently with J. H. Buckstone's old-time farce, *The Dead Shot*, in which they had the aid of a good supporting cast. Robert Fuigora's *Trans-Oceans* are next due.

The veteran J. H. Stoddart, in *One Touch of Nature*, played with all the delicacy and finish of yore, has been deservedly first in esteem at the Brooklyn Music Hall, where the remainder of the bill, excepting May Mooney, also Flatow and Dunn, has been, in the vernacular, "pretty cheesy." Percy G. Williams comes into control here on Monday.

Weber's Parisian *Widows* retire from the Star to make place for the Rents-Santley Troupe.

At the Empire there was a nightly display of the S. R. O. sign by Irwin Brothers' Burlesquers, who are replaced by The Night Owls.

"Master" N. S. Wood crowded the Lyceum with *The Waifs of New York*, who disappear from view for *Old Money Bags*.

The Unique enjoyed good business with May Howard's interesting exhibit, and has for its next tenant *The Gay Girls of New York*.

Rubens and Engleman, the new lessees of the American, propose a restoration of its old name, the Novelty Theatre, when they reopen it the last of this month.—Percy Williams insists that he is in earnest as to the statement that within a year he will control a music hall, representing an investment of \$200,000 to \$300,000, on Flatbush Avenue, near Fulton Street.—Manager Edward Knowles plays Francis Wilson in *The Little Corporal* at the Academy of Music during the week of Nov. 21-26.

SCHENCK COOPER.

DETROIT.

Henry Miller is playing at the Detroit, where he opened Oct. 31 in *A Marriage of Convenience*. Under the Red Robe 7-12. The Bride Elect 14-15.

Ralph Cummings and his splendid stock co. came from Cleveland to fill a vacant date at the Lyceum Oct. 30. The reception given them partook something of the nature of an ovation, such an enthusiastic crowd assembled, and as for flowers, Mr. Cummings and his co-laborers were probably the recipients of a carload of them. The play was *Men and Women*, and an excellent performance was given of it. The Rogers

Brothers are at the Lyceum 31-5 in *A Reign of Error*. Black Patti's Troubadours 6-12.

Under the Dome is the attraction at Whitney's. The cast presenting this is about the same as was seen in it last season. A Grip of Steel 6-12.

KIRBAL.

SAN FRANCISCO.

The Prisoner of Zenda drew large audiences to the Baldwin week of Oct. 24. Theatregoers were one and all interested in seeing what the Frawley co. would make of the play made famous by James K. Hackett and the Lyceum co. To the credit of the local co. be it said that a very fair performance was given. Frawley was not the ideal Rudolph, perhaps, but he played his part in many fashion and in the emotional scenes did very good work. Blanche Bates was a trifle too simple for the dignified Princess Flavia, though she was graceful and charming. Sam Edwards made the hit of the production with his Colonel Supt. He was vigorous and showed a dramatic ability with which he had not been credited. Lucile LaVerne was acceptable as Antoinette de Mauban, and so was Frank Mathieu in the part of Hentzau. The last week of the Frawley co.'s engagement opens 31 with *The Transit of Leo*. On the afternoon of 4 a single presentation of *A Doll's House* will be given, and on the night of Sunday, 6, the Frawley co. will bid farewell to San Francisco in *An Enemy to the King*. This second season of the co. has been remarkably successful, coming, as it did, at a time when the air was full of politics and theatres were forgotten.

A second week of Matthews and Bulger in *By the Sad Sea Waves* kept the Columbia going in good style. Week 31 *Sowing the Wind* is bailed.

May Blossom attracted large audiences to the Alcazar week 24-30. The play was well put on and well rendered by the stock co. Ernest Hastings played the leading role of Steve Harland, and Frank Denithorne, Richard Ashcroft. Gretchen Lyons was May, and the scene between the three at the close of the second act was very effective. George Osborne was well cast as Tom Blossom. Marie Howe showed her aptitude for character work by her portrayal of Sister Deborah. Juliet Crosby as Millie deserves mention; also Wallace Shaw as Uncle Bartlett. Other parts were acceptably filled by members of the co. Nat Goodwin's comedy, *Amotion*, follows 31.

The pretty melodies of Girofle-Girofia sounded pleasantly in the ears of visitors to the Tivoli Opera House week 24-30. As Don Bolero, with many titles, Edwin Stevens was in his happiest vein. Phil Branson was clever and amusing as Marasquin. William Pruett played and sang the part of Mourzouk. He did the best piece of acting he has yet shown, while his gigantic form and powerful voice aided him in a very successful portrayal of the ferocious Moorish bridegroom. Anna Lichten in the double role of the twin sisters sang sweetly and looked charming. She is a great favorite at the Tivoli already. She alternated with Elvira Crox, who is always good. Jean Clara Walters, an old Tivoli artist, made her reappearance in the character of Aurora. Annie Myers was Paquita, and Schuster the pirate chief. Oscar Well's opera, *Suzette*, follows.

At Moroso's Grand the week was taken-up with *The Streets of New York*. It was a very satisfactory production and drew large houses. James M. Brophy was admirably suited to the part of Badger. Lorena Atwood was sufficiently cold-blooded and calculating as Alida Bloodgood. Mand Miller was natural and pleasing in the part of Lucy Fairweather. Landers Stevens did good work as Gideon Bloodgood. Others that deserve mention are Fred Butter as Puffy Maurice Stewart as Dan, and Julia Blanc as Mrs. Puffy. The Indian, an entirely new melodrama, is booked for week 31.

The season at the California, which is now a popular price house, opened 23 with *The Span of Life*. It was fairly well patronized. Arthur L. Coglier, C. W. Goodrich, Leonore Gordon, and Carrie Anderson were in the cast. Hogan's Alley is billed for 31 and promises to be a great success. The booking for this nonsensical farce-comedy has been very large.

There has been another sensation at the New Comedy, as the revived Bush Street Theatre is called. Clara Thropp, who produced *Where's Matilda?* the week before, suddenly disappeared and left her co. in the lurch. An actor named Folson also deserted. Manager Leavitt was placed in an awkward predicament, for not only had his star gone, but there was a little matter of a few hundred dollars for advanced fares. It was a hard blow to an enterprise that has not been blessed with the best of luck. However, the rest of the co. held together and repeated *Where's Matilda?* instead of producing *The Little Hussar*, as billed. Marie Wilson assumed Miss Thropp's role and played it so much better that Clara was not missed. After keeping every one guessing for a week Clara was found and placed under arrest. She obtained her release, however, the Comedy management declining to prosecute. Week 31 Dave Henderson's co. appears in *The Scrap of Paper and The Crust of Society*. The engagement is only for one week, but it should be successful enough to put Manager Leavitt on good terms with himself again.

Louis A. Imhaus, for many years stage-manager at Moroso's, leaves for the East shortly. His melodrama, *The Ordeal of Two Sisters*, is to be produced at the Fourteenth Street Theatre, New York.

Manager Leahy and Stage-Manager George E. Lask, of the Tivoli, have gone East on a flying business trip.

FRED S. MYRTLE.

NEW ORLEANS.

The Greenwall Stock co. opened the fifth week of its engagement Oct. 31, by presenting *A Gilded Fool*. Nat C. Goodwin superintended the rehearsals of the play. Business has picked up somewhat and is now satisfactory. The Little Detective 7. Two Can Play at That Game 14.

The Hopkins Stock co. continues playing to big houses and presented *The Strategist* 30-6 in a very satisfactory manner. The vaudeville attractions continue to be of a high standard and consist of the following: Papinta, De Haven and Male, Roberta and Doretta, and the biograph.

The Academy of Music will open 6 with the Murray-Lane Opera co. as the attraction. Popular prices will prevail.

A Parlor Match was seen here 30-5 and did well during the week. Ward and Vokes 6. A Hired Girl 13. West's Minstrels 21.

Charles Coghlan appeared here for one week 30-5 in his famous success, *The Royal Box*, and was cordially received after an absence of several years. The play, which is crowded with dramatic situations, has made a hit and is one of the best things seen here this season. Too much cannot be said in praise of Charles Coghlan, his first-class production, and the able support back of him. The Man from Mexico 6. Stuart Robson 13. James Kidder-Warde 21.

The French Opera co. will open 16 in L'Africaine.

J. MARSHALL QUINTERO.

LOUISVILLE.

Primrose and Dockstader's Minstrels occupied Macauley's Theatre Oct. 31. The entertainment given was an unusually good one, and was noticeable for the fact that it revived memories of old-time minstrelsy, inasmuch as it was devoid of much of the tinsel characteristic of burnt cork performances of recent date. Dockstader and Primrose carried the burden of the comedy work, assisted by Howe, Wall, and Sully.

The vocal department was ably represented by Manuel Romaline, Fred Reynolds, W. H. Thompson, and John Pierre. The Warde-Kidder-James co. appeared Nov. 2, 3, presenting *Julius Caesar* and *The School for Scandal*. The International Grand opera co. 3, 4. The operas to be presented are Lucia 1st, Pagliacci, Cavalleria Rusticana, and Romeo and Juliet.

Primrose, with an enlarged co., and with many novel mechanical devices and new scenery, drew audiences which tested the capacity of the Avenue Theatre 30-5. Charles Guyer as Pierrot and

Arlene Athens as Superba carried off the honors. Kelly and Mason 6-12.

The Moffett co. put on a smooth performance of *The Lost Paradise* at the Temple Theatre 31-5. All of the members of this capable co. were seen to advantage, particularly Thomas M. Reynolds and Kate Toncray, in the comedy parts.

Graham Weiler has secured an engagement with Irwin Brothers' Burlesque co.

A feature of one of the concluding performances of *The Great Diamond Robbery*, given by the Meffert co. at the Temple Theatre, was the appearance on the stage of a number of well-known local people in one of the scenes. Larry Gatto, known to all professionals, successfully represented himself in the role of a swell bartender.

Manager William H. Meffert, of the Meffert co., announces that his co. will present at the Temple, two weeks hence, *Cyrano de Bergerac*. Oscar Eagle will play Cyrano, and Esther Lyon Roxane.

In the Warde-Kidder-James co

WOMAN IN THE THEATRE.

Paramount among the fundamentals of society in the condition of woman. Differences of opinion touching her aptitude for the professions constitute but a small proportion of the aggregation of prejudice under which women labor who are forced to earn their own living.

Inevitably as man surrenders to woman the right and the capability to engage in one pursuit after another, there has never been the slightest opposition to her engaging in the arts. Originally (as is well known) women were not employed in the play; but since they have been upon the stage their adaptability has never been questioned, nor has it been possible, seemingly, to dispense with their services.

In various epochs of the stage the condition of women has varied. At times it improved; then it fell back. Many causes led to this variability, none of which exists at the present time nor has had existence within the past century.

It cannot be advanced as an excuse for the social ostracism of actresses that they are under any unexpired ban. All that the tainted atmosphere of the stage of more than a century ago occasioned has evaporated. Higher, purer civilization has brought relief; and, we might add, expanding thought in the religious world has done much and importantly. All education of a diffusive as well as a comprehensive character has aided the cause. Consequently we must make diligent search for a reason that will dissolve the disparity between women in private life and those employed upon the stage.

The philosophy or conditions to which we have successful recourse in most ethical problems of social disorder is impotent in this case. Nor is the most cunning dissection of intermediate operations affecting the female nature in social relationships at all efficient. The logic of progression fails. And we come down the decades, sifting causes and effects, to find the most formidable of all harmful agencies to be selfish human passion.

If we take a deeper view we find women in private life distraught by conflicting dogmas and ingenious devices of ephemeral reforms that are prosecuted under guise of a higher education; and these, added to the bewildering contradictions previously noticed, persistently maintained, notwithstanding proved and pitiable demoralization, denote that it is a very serious problem why the women of the stage receive abuse at the hands of their fellow women in private life.

It is a platitude of a numerous class of prejudiced and bigoted persons that a woman cannot pursue a stage career and preserve moral purity. You have observed, perhaps, that all dissenters take negative views. The keynote of the denouncers of actresses is, invariably, what they are not; while the affirmatives of her life appear incomprehensible to the critical sense of the ultra virtuous.

From the consecrated pulpit of our benign Lord come denunciations literally blistering with the snarl and snapping with the bite of human hate. From the platform of reformers come vague beliefs, wild hearsays, bitter suspicions and cruel insinuations. Bigots of denominational religion are eternally taking up cudgels against honest women who try to earn a respectable living in a respectable profession. Nor is there any quarrel. Actresses preserve their dignity regardless of the infamy heaped upon them; deaf to the slurs of fanatics who are utterly miserable unless foretelling the ultimate damnation of every woman who is a player. There is no doubt the sensitive natures of some who belong to the profession are punctured now and then by the abusive treatment heaped upon them; no doubt tears of pain and anger are often shed. Women would be unwomanly if it were otherwise. Is it not proof, though, that their natures are superior when they do feel the melting ache?

Condemnation of women because they adopt the stage as a means of livelihood is voluntary aspersion by those who live by pretenses solely. People who exclaim "Behold me! What a perfect life is ours!" assail the characters of actresses. At the same time they are continually under public surveillance themselves as suspicious characters. Such persons ought to be silenced. It should constitute a misdemeanor for people to abuse one another. A law should be enacted requiring every man and woman imputing dishonorable motives unto others to prove their charges, or stand trial for willful malice and be subject to the disgrace of imprisonment if unable to substantiate what they said. Gag law fits some cases and some people better than anything else; while none deserves it more than he who fractures the face of honor with clumsy, bungling paws, and spatters the fame of the wives, daughters and mothers of the stage with oral stains strained through venomous lips.

The actress does not practice the cringing pusillanimity of the timid disciples of religious dogma; but she has the nobility for independent labor and the courage to combat obstacles and encounter dangers in protection of home and family. The actress ignores stilted tenets of popularism; but she has a woman's sensibility to suffering, a woman's tear for distress, a woman's sympathy with misfortune. She may not receive the dawn through Gothic windows, beneath great, shadowy arches in damp, chill cathedrals; she may not kneel in the grooves made by sainted supplicants before hallowed altars; she may not lay her sins upon the servers of the faith; but she will face duty with a smile, and divide her earnings with whoever is in sorrow or in want.

This vast republicans with inherited fervor the flame of patriotism. It encourages science and it fosters art. It takes a pride in its liberal thought. It boasts loyalty to justice and right. But, alas, what a prevalence of selfish superiority! The wifehood, motherhood, sisterhood in the profession are forgotten! Magnificent symphonies of equality, brilliant marches of civilization, inspiring choruses of progress cannot drown the un-Christian and inhuman execration with which the women of the stage are slandered!

By what right do braggarts in the pulpit aim darts of reviling rhetoric against the wedlock of actresses? Are they ready with proofs that it is not as holy and sanctified as that between any class of mortals? The idea seems to prevail that bestial licentiousness runs riot among players; that chastity is next to impossible behind the footlights. Whence did such wretched ignorance and cowardly malignity emanate? Where in the creeds is it written that recreation and amusement are sinful and their promoters irredeemably damned? What system of reasoning underlies the conclusion that because a woman earns a living upon the stage she necessarily

becomes less upright than if she earned it in private life? Where is the precedent justifying arraignment of the actress at the bar of public morality? What majority rules that a woman cannot follow the dramatic profession and remain good and honest?

The laws of God and man require only truth and common-sense in all contemplations and conclusions. Fanaticism introduces other codes, while bigotry is the most tireless employer of imagination. The Oriental revelry and bacchanalian orgies which bigoted people imagine constitute the lives of actresses would make the women of the stage livid with shame and indignation. Actresses are not estimated by these people as women, but as she-devils who delight in physical exposure, and who covet the gain derived therefrom. But how can we expect people to think who take their sop from the pulpit of irrational and illogical intolerance? And yet, no religious sect nor denomination is specially at fault. At least once a year the clergymen throughout the country preach sermons against the stage. They know nothing about playhouses; probably not one clergymen in ten has ever entered one. They may be bachelors, they may have just taken wives, they may be fathers of pleasurable families—the discourse is the same. There are grave shakings of the head, vigorous thumpings of the air, fervid quotations from Scripture, fiery raving and ranting. The gist of these aggregated sermons is that the theatre is a bad place, and that actors and actresses are bad people. Every community is treated annually to this species of rhetorical debauchery. But what is going on meanwhile in the Church? All the commandments are being broken and every beatitude fractured; viperous slander squirms in every meeting of the sewing circle; and those who are steadfast to the faith are dragging back-sliders out of the mire of transgression; while if a particularly bad break is made by any brother or sister, the pastor puts his finger to his lips and whispers: "Say nothing about it. It will hurt the cause!"

The almost positive certainty of the existence of a hell lies in the pressing necessity for an immediate taking of its census. What would heaven be if all who wear the trappings of mercy and charity infest it? Blind followers of men, swayed by creeds for which the Divine Father is held responsible, disdain truth regarding numberless themes of which actresses constitute one. Hedged behind pillars, defamers of valiant women desert the plain, unvarnished truth; for it is something craven hypocrisy cannot look fairly in the face. Unfortunately, reverend titles and all the other prefixes adopted by prejudice and bigotry are, like God's inscrutable administrations, no respecters of persons. They are worn by some who are honest toilers in life's vineyard; and they are worn by others who are ravelers for the devil. The latter are loudest in denunciation of actresses, and it would be a waste of time to ply their dwarfed intellects with truths; for the man who will hold up any woman to contempt, and the woman who will spread any infamy regarding a sister woman, are cowardly in their instincts. The fact that a woman is an actress has no more to do with her character than if she was a physician or a missionary. One is just as eminent as the other, and each is respectable.

There could be no more woeful misconception of human nature than to attribute to women who inspire us with their art nothing but superficial gloss of insincerity. Professional occupations cannot impair womanliness. No one meditates arraigning women teachers, preachers and physicians because of their occupations. Why, then, impute false and unwomanly traits to actresses because of their profession?

My views will meet the eyes of some who have assailed actresses. They will publish denials of any imputations. Unextracted denial proves guilt. But all you have to do is to refer to the reports of rapturous conventions of reformers in pantaloons and petticoats who read paragraphs devoted to the arraignment of women of the stage; and it is with this class of haters and hurters of honest women that I desire to deal, trusting you will bear with me if I handle them without gloves. It is best, believe me, it is best. To the appeals of logic and reasoning perverted minds are impregnable. Nothing but severity will silence those who, despite their obsequious piety and vaunted purity, are the most virulent vipers that infest society. And to this class I am compelled to add the hypocritical society woman, who lives a lie and whose daily existence is a tissue of insincerity, dishonesty and polished degradation.

The enemies of women on the stage may be divided into three classes:

- The envious.
- The hypocritical.
- The malicious.

Women on the stage are most traduced by women in private life, leaders in society, the privileged within the blue-stocking circle. They wear historical names, but are so repulsive that they are pensioned upon the merciful fund of public sympathy. Some are legatees of fortunes questionably acquired; some are the mouthpieces of social fanaticism; some are spinsters of forgotten infancy; some are widows notoriously peevish; some are husband tormentors; some are home-haters and home-neglecters. These are the rotators of the furnace bars of execration wherein the actress is placed; whereon the poor woman who is trying to earn an honest living is hurled, flayed and burned to a crisp!

Graceful women on the stage are beautiful and graceful. They possess musical voices and have the gift of pleasing poses. Envy-inflaming, morbid females who are totally devoid of fascination inspire much of the traducing. There is something peculiar in the innocence with which a woman will be ruled by her envy. Whatever it suggests as proper to be done or said she does and says, fully sustained in her own conceit that it is thoroughly justifiable. In this solace to the envious woman's conscience there is something unique and spectacular. It is the cause of the most aggravated types of unwomanly vengeance. No woman consumed by the fire of envy is capable of unclouded perceptions. Could I clutch the pencil of Dante, mount the wings of transmigration and encase myself within his body; could I capture the vaultings of his combining imagination and clamber down the slimy steps into his hell, the overpowering malignity I would find there would arise from the tongues of envious women wagging their perpetual chant of hateful, remorseless vengeance!

It is a remarkable fact that society has always been on the offensive regarding actresses. It is equally noteworthy that the women of the stage have never felt it necessary to make defense. There may be much in the lives of women of the stage exciting moment-

ary surprise. The stage fosters the extraordinary and the startling. Behind every stage drop is a mystery which rivets the gaze upon the unfolding of a new play.

Of what material does the woman in private life imagine the actress is composed? The frightful portraiture of the eternally lost are fairy tales compared with the insidious seductions alleged to be perpetrated upon the male members of the first families by the chorus girl, the ballet dancer, the soubrette and the prima donna. For some reason, not cited by the deponents, the leading lady, together with all the understudies, is regarded as the particular property of the manager, the stage hands and the musicians. That an actress maintains happy marital relations never crosses the minds of the occupants of the boxes; that she is a pure girl is never for a moment contemplated. Unless some writer reveals the private life of the actress the world before the footlights learns nothing of the personalities behind them; but when the gracefulness of the actress is forced upon the auditors there enters into their souls a green damp that puts wicked thoughts into their hearts and pushes harsh, malignant words through their lips.

Another class of actress-traducers is the hypocritical. This is the cowardly species, which vaunts itself and imputes unto others its own weaknesses. To this class belong the ostentatiously devout; the monomaniacs of religion; the apostles of social reform; the perpetrators of secret sins, which they load upon others. They loiter about the altar; are fervent in visible good works; make pretentious displays of charity; sing hosannas with shrill vehemence; are zealous in mission work; are stalwart defenders of the clergy; while their innermost lives reel with the vapor of a heaven-contaminating hypocrisy!

When a woman becomes envious you may expect hypocrisy. As surely as a gambler will die poor an envious woman will resort to any cunning to achieve her purpose. With envy as a beginning hypocrisy generates as easily evolve from sand and a hot sun.

It is our duty to stand by the innocent. The woman is not defenseless, but the actress is. Women in private life, deceived by a distortion of legendary heresies, would have the world believe that they are apostolic in purity, and that they have a perfect right to hurl anathemas at fellow women who are on the stage, and stab them in the back with the inherent cowardice of traducers. If women in private life and women on the stage had differences as women, or if actresses were given to slandering women in private life, the sense of sovereign right would adjust the issue; but such is not the case. The envy and hypocrisy of women in private life arm-aign women of the stage. They entrench themselves within the fortress of home life, and, like Roman soldiers on the walls of Jerusalem, drop lances of slander upon the heads of those without. The position of these traducers is secure; while out in the sunlight, exposed to the seductive playfulness of the husbands, sons and brothers of these society women, actresses are compelled to endure the drunken attentions, maudlin addresses and insolent persecutions of blatant asses in pigeon-tail coats, who next day narrate their exploits at the club; while their wives, sisters and daughters are at home scoring the hard-working women whose forbearance alone saves their sires, scions and spouses from the shameful notoriety of exposure.

No respect should be shown any woman who will sully her home's sanctity, deceive her husband, or defame actresses. We all know of those who do all three and gloat. The hearthsides of many a home are polluted by the moral traitresses they shelter. Their family trees have never grown any actresses and they thank God it is so. They don't thank any more fervently than the stage may. But the fruit of those homes is withering under the scorch of incensed honor and the sap is being poisoned by the immorality and dishonor of hypocritical mothers, sisters and daughters.

The third class that defames women of the stage is the malicious.

There are innumerable barriers dividing performer from spectator. Malice joins envy and hypocrisy at the line of demarcation that lies at the footlights. The incomprehensibility on the part of the spectators for the art of the actress results in a confusion of conditions through which the lives of the woman and the player are erroneously assimilated. To wit: There are thousands that believed Charlotte Cushman the veritable bag she impersonated in Meg Merrilles, and thought Lucille Western the coarse, brutal creature she portrayed in Nancy Sykes. They are apt, also, to think all the Camille they behold courtesans. Once allow a spectator behind the scenes and she becomes disillusioned. Suppose you were to admit that same spectator to the private life of the women of the stage and let her know its trials, hardships, disappointments and struggles, would she retain the same cruel ideas she has acquired through envy, hypocrisy and malice?

The ether above us is not more immeasurable, nor the scope of the human mind more immutable, than the mischief of malice. You may silence a tongue, but its work goes on forever in the accomplishment of its evil intent. Nor is there any remedy for the sins of malice. They grow and gather like snowballs, and are insidious, cowardly and mean.

Happily, however, we know that the profession is above the slings and darts of slander. Justice has torn the bandages from her eyes. The women of the stage are becoming a necessity to the drawing-room. We are emerging from an era of social conditions—generations, before they die, awaken to their follies. And yet women of the stage are not entering social life because they seek it, nor because they have tempered their lives to any blue-stocking formula. The change is not theirs. Everything comes to those that wait. Through the veins of sluggish society a spirit is stealing its leisurely way, making malice less harsh, hypocrisy less flagrant and envy less hateful.

The recent admirable concert of action that has taken place within the circle of the profession whereby confederations of actresses have been formed has caused the world of society to pause and think. Actresses have shown themselves amply able to step across the footlights and set the world of society examples of unanimity of purpose, enthusiasm of endeavor and unselfishness of cooperation that have prospered the affairs of the common weal and accelerated the wheels of practical, womanly achievement. God bless this leveling progress! God bless this noble fellowship!

God bless this harmony and unity! God bless the bravery, resolution and firmness of the women who labor on the stage, who seek to lift, expand and beautify their praiseworthy industry; scorning to soil

their lips or taint their tongues with bitterness of resentment and revenge.

THE DISAGREEABLE MAN.
of the Baltimore Sunday Herald.

THE PARIS STAGE.

Season in Full Swing—A New Operetta—Notes.

(Special Correspondence of The Mirror.)

PARIS, Oct. 27.

Returning to Paris, after a month's absence, I find the theatrical season, which when I left was but dawning, now in full swing, although there are not many important novelties as yet. However, the playhouses are all open, and are well patronized, notwithstanding strikes, riots, anti-Semitic disturbances, and rumors of revolution and of coups d'état. Paris loves, and loves, to be amused and no amount of social or political troubles can stop the gay whirl of pleasure.

I first will summarize briefly the current attractions at the various theatres, reserving detailed notices of novelties until later. To begin with the Français, the repertoire there for the past week has been La Vie de Bohème, Adrienne Lecouvreur, L'Avare, Les Précieuses Ridicules, Louis XI., and Catherine. Rehearsals of Struensee are still in progress, and it is announced that this new drama will have its premiere about Nov. 1. At the Opéra Les Mâitre Chanteurs, Le Prophète, Faust, and Lohengrin were sung last week. At the Odéon Epreuve and Colombe constitute a double bill. At the Vaudeville Rejane is again triumphing in Zaza, which is to be followed on Thursday by a revival of Amoureuse. At the Variétés, another success of last season, Le Nouveau Jeu, is running, with our popular Jeanne Gramier in the leading part, and with Les Chaussons de Danse, a new comédie, as a curtain-raiser. Coquelin and Gérard de Bergerac are home from London, and business at the Porte St. Martin seems as large as ever. La Bande à Filz is still on at the Ambigu. Les 28 Jours de Clairoette has been revived at the Gaîté. At the Déjazet, Le Tatoué and Rigoletto will be followed by A Qui L'Enfant, a new vaudeville, on Oct. 19. Les Quatre Filles Aymer, at the Fées Dramatiques, and Le Contrôleur des Wagons-Lits, at the Nouveautés, are also fixtures. At the Théâtre de la République the popular opera company that commenced its season at the Variétés last Summer is doing well. Lona Barrison is the star at the Olympia, while Loïe Fuller occupies a similar position at the Folies Bergères. The Renaissance has been closed since the departure of Maria Guerrero. Sarah Bernhardt will shortly open there in Médée, Catulle Mendès' tragedy.

There is a new offering at the Bouffes Parisiens, an operetta entitled Le Soleil de Minuit, the work of Nuttier and Beaumont as librettists and of Albert Renaud as composer. It is a curious concoction, too, in locale and story, and seems to have "caught on" by its very oddity, for it is not strikingly amusing in development nor uncommonly attractive musically. Two of its three acts are laid in Drontheim, Norway, whence the title, The Midnight Sun. A better name would be The Curious Customs in Norway, for the authors have discovered the existence of some astonishing social conventionalities in that country, and they are important factors in the plot. For instance, when Christine, daughter of Olaff, a dealer in skins, who has the post of local justice of the peace as a side issue, becomes betrothed to Erick, her father's clerk, custom requires that their nuptials shall not take place until a stated period shall have elapsed. Hence, when the curtain rises, the pair have still six months between them and their union, and are awaiting with racial stolidity the happy day. Again, when Savine, Olaff's younger daughter, gives her heart to Gustave Lambert, a young Parisian, another effect of the Norwegian Mrs. Grundy is that the couple shall take an ante-nuptial honeymoon, sans chaperonage, for the purpose of instilling in the husband due honor and respect for his bride to be! Gustave, by the way, has had occasion to learn something of Norwegian law. He first saw Savine on a railway train, was attracted by her good looks, and contrived at an unobserved moment to steal a kiss from her. This is a terrible crime in Norway, and Savine, shocked beyond measure, forthwith causes her admirer's arrest and he is brought before Olaff for sentence. The discovery is made that Gustave is a son of one of Olaff's best customers, a Parisian glove manufacturer. But this doesn't prevent Olaff fining him heavily. Gustave pays, is discharged, and becomes Olaff's guest. He continues his attentions to Savine, who by this time has forgiven him, and wins her. Olaff gives his consent, with the proviso that Gustave give up his infatuation for one Nini Patrouillet, a Parisian cocotte, to put him out of the way of whose influence, it develops, Gustave's father had sent him on an alleged business trip to Norway. Gustave is only too ready to forsake Nini, and the platonic honeymoon aforementioned gets underway. Its destination, and the second act, are Berne, Switzerland. At the hotel in this place the pair after many explanations manage to secure rooms. Who is discovered to be staying at the same hotel but the gay Nini, with one Beugue, Gustave's successor, in tow. The four meet together, Gustave overstepping the bounds of platonic affection and becomes too ardent in his actions toward his fiancée. Nini, raking up a good impulse from somewhere, extinguishes the light, and in the darkness contrives to change places with Savine. Here the act concludes, and it is high time that it should. The next act finds the couple again in Drontheim, whither Nini and Beugue have accompanied them. When the story of Gustave's conduct at Berne is learned, Olaff declares the engagement broken, but Nini saves the day by explaining to Olaff the trick she had played on Gustave. Olaff reconsiders his decision, Gustave gets Savine at last, and Nini decides to marry Beugue.

Where the libertines secured their ideas of social economics in Norway I do not know, but I fancy that the "platonic honeymoon" would be a surprise to any Norwegian. There is much that is extremely suggestive in the dialogue, but it fills the popular demand, and therefore the operetta will probably run indefinitely. M. Renaud's music is of average merit, none of it being displeasing. The company gives a good performance. Quite a hit has been made by M. Dubroca, a newcomer in Paris, as Beugue.

Next week there will be several other new productions to write about. T. S. R.

TELEGRAPHIC NEWS

CHICAGO.

Tranquillity on the Lakeside—Bills at the Theatres—Some Yarns.

(Special to *The Mirror*.)

CHICAGO, Nov. 5.

Our old friend, Nat C. Goodwin, and his charming wife, Maxine Elliott, have been doing the banner business of the week at Powers' New Theatre with Clyde Fitch's *Nathan Hale*. The sunny-haired comedian never looked better in his life. Evidently dear Old England agrees with him. His equestrian mishap has left not the trace of a limp, and he looks the happy married man to the life. Nat is here for four weeks, and he says he wishes it was four months, for he likes Chicago in spite of her acrobatic changes in the weather line. He told me he expected *Nathan Hale* would run through the engagement, and there appears to be no reason why it shouldn't, as there is a continuous line in front of the box-office, buying seats ahead.

Several years ago I met that old-time "legit," Ed Barrett, in "The Dizzies," and he told me the tale of a poor player who had been offered a place with a melodramatic company, in which they wanted him to "double" three parts. The salary offered him was "small but sure," and as the player, like Willie Collier in *Called Perfect* at Ten, needed the money, he accepted the engagement, and took the three parts home to study. The following day he called upon his manager, handed back the three parts, and said he could not take the position. "Why not?" said the astonished manager. "Well," was the reply, "in the last act two of these characters quarrel and the third one separates them, and it's two much for me."

To my mind this story was not suitably matched until the other day, when Al Bonney, treasurer of The Spooners, sent me from Trenton the tale of a poor player who had been offered a place with a melodramatic company, in which they wanted him to "double" three parts. The salary offered him was "small but sure," and as the player, like Willie Collier in *Called Perfect* at Ten, needed the money, he accepted the engagement, and took the three parts home to study. The following day he called upon his manager, handed back the three parts, and said he could not take the position. "Why not?" said the astonished manager. "Well," was the reply, "in the last act two of these characters quarrel and the third one separates them, and it's two much for me."

Madame Modjeska winds up a remarkably successful three weeks of the legitimate at the Grand Opera House this evening, and next Monday Mrs. Fiske will open an engagement of two weeks. The demand for seats has already been very large. The first week will be devoted to *A Bit of Old Chelsea* and *Love Finds the Way*, while the second week will be given over to *Tess*.

I think our friend Zangwill is great. I heard him talk before the Twentieth Century Club here last Wednesday evening on "The Drama as a Fine Art," and it was a treat. The next lion to entertain this club will be Hall Caine.

A Female Drummer, which has enjoyed two immense weeks at McVicker's, gives place tomorrow night to pretty Belle Archer in Hoyt's *A Contented Woman*. Manager Litt will follow with his big production of *Shenandoah*, Maurice Barrymore and Mary Hampton having the leading roles. Later on the big production of *Sporting Life* will be brought to McVicker's for a run.

Madame Sembrich was the soloist at the Thomas concert at the Auditorium yesterday afternoon, and will be heard there again with the orchestra this evening. Her basso associate, David Bispham, also had a preliminary hearing at Studebaker Hall in "In A Persian Garden" last night.

The famous singers of the Gran band arrived here a few days ago and the grand opera season of two weeks will open at the Auditorium next Monday evening, with Emma Eames in *Lohengrin*. The advance sale of seats presages a successful season. During the first week Romeo and Juliet, Tannhauser, The Barber of Seville, and Faust will be sung, with La Traviata at popular prices Saturday night.

The engagement of The Telephone Girl closes to-night at the Columbia, and to-morrow evening we shall see the Rogers Brothers in McNally's new farce, *A Reign of Error*.

One of the surprises of the past two weeks to me was the appearance of Frank David, the well-known comedian, as the leader of the orchestra with A Female Drummer. Frank handles the baton gracefully, and, as his back hair is rapidly falling out, he will be a good leader next year.

Burton Holmes repeated his illustrated lecture on Hawaii before a large audience at Central Music Hall last Wednesday evening, and last night and this afternoon his subject was "Fez, the Metropolis of the Moors." Mr. Holmes is meeting with much success this year and you will have him at Daly's during Lent.

Our old friend, George W. June, was here for a few days this week, and our equally old friend, Andy Reed, is here with An Enemy to the King.

The rumor that the old Caryl Young theatrical transfer concern here had gone out of existence is unfounded. This is the company bought out by Jerome Sykes, the comedian, and his partner, F. M. Jackson, formerly a New York transfer man.

The outside theatres are doing well and will offer the usual changes of bill to-morrow. Edward Harrigan and Bob Fitzsimmons will follow *An Enemy to the King* at the Alhambra; Under Sealed Orders will be the bill at the Lincoln; Down in Dixie will succeed Pousse Cafe at the Adelphi; John L. Sullivan will be followed by After Seven Years at the Bijou, and Jim the Penman will succeed Bull and Bears at the Lyceum.

Master and Man will be revived by the stock company at Hopkins', and the stock company at the Dearborn will present a change of bill to-morrow afternoon.

Our weather is perfect, State Street is illuminated every night by electricity, the theatres are filled at every performance, Nat Goodwin is in town, and we have little to wish for.

"Biff" HALL.

BOSTON.

Benton's Bulletin of the Week in the Hub—

The Funeral of Nat Childs.

(Special to *The Mirror*.)

BOSTON, Nov. 5.

Next week promises to be an interesting one in Boston theatricals, although the changes in bill are not conspicuous for their number.

Cyrano de Bergerac will come in for an

other inning in the shape of the revival of the Gilmour version at the Castle Square.

De Wolf Hopper will bring The Charlatan to the Tremont, and the first performance will be made the occasion of a presentation to the Boston baseball club.

Clifford and Huth in *A High Born Lady* will have their first starring engagement in Boston at the Columbia, and I will be there, for Maud Huth's coon songs are irresistible.

The Girl from Paris will be given at the Grand Opera House its first engagement at popular prices, and with Delia Stacey in the title-role.

In the Name of the Czar will be the offering by the stock company at the Bowdoin Square, to be followed by Trilby.

The White Heather will have its last week at the Boston.

Maude Adams will have her last week but one at the Hollis.

Anna Held and The French Maid will continue at the Park.

Jack and the Beanstalk at the Museum will have what is announced as positively its last engagement in Boston. Louise Hepner has made an enormous hit as Jack.

Ada Rehan's engagement in Cyrano de Bergerac was a success at the Tremont last week. There were some criticisms about the condensation and transpositions, but everybody seemed charmed by Miss Rehan's Roxane.

Frank Dupree is continuing his splendid press work for Anna Held, and the stories which he is getting in the papers are characterized by novelty and readability. He deserves much credit. Meantime, Billy Walsh is doing jury duty, and congratulating himself that Dupree and O'Neill are among the living. "Pulchritude" continues to be a favorite word. Tommy Lothian is the latest to be afflicted, and now Jim Kean does not speak to him.

Rose Morrison has been seriously ill during the past week. A surgical operation was performed and she is rapidly recovering, hoping to be able to resume her work at the Castle Square next week.

Mary Young will play the leading part in The Chorus Girl when it starts out on the New England circuit next week. Burt Hawley will be in the company. Charles Emerson Cook has disposed of his rights in this piece, and its coming tour will be under other management.

Lizzie Morgan made another of her big hits in The Fatal Card at the Castle Square as Penelope Austen.

The Cercle Francais of Harvard University is going to give this season Molire's *La Comtesse de Escarbagnas* and *Le Sicilien*. The original music is promised.

There has been hustling and changing of time at the Boston, and as a result Yankee Doodle Dandy will be here soon.

Lulu Tabor made a great hit as Madge in In Old Kentucky at the Columbia. She played the part splendidly.

Lillian Lawrence has always been considered the most beautiful actress that a Boston stock company has had, but I don't think that I ever saw so fine a picture of her as that she has just had taken in the strong scene of The Great Diamond Robbery. It is the talk of the town, and no wonder, for it is stunning.

The late lamented Sam Souci has gone back to the uses of the city, which will rent it as a sort of a forum for political rallies, stump speeches, municipal concerts and other things. It must not be thought that the music hall idea has been abandoned just on account of this one failure. The first step has been taken by issuance of a license for the sale of wines and beer at a place of entertainment, and I will be very much surprised if several other managers do not do the same for the privilege when next May comes around and the licenses are granted.

Herbert Kelcey and Effie Shannon in The Moth and the Flame have at last been booked for a Boston engagement, their first as stars. We have been waiting with interest to see them, and now they will come to the Museum. So will Annie Russell in Catherine.

Julia Hanchett received a cordial greeting from many friends when she came here this week with In Old Kentucky. She had not played a Boston engagement in several seasons.

The principals of The Girl from Paris are coming to town to-day to see the Harvard-Pennsylvania game and advertise their next week at the Grand Opera House. Both the Park and the Museum say that the Harvard eleven will be at their house to-night. It comes pretty near being a case of omnibus.

Alice Nielsen's Boston booking has been made at the Boston, but she will not come there until well on in the season.

The remains of Nathaniel Childs, who died in Philadelphia on Oct. 27, were buried on Tuesday from his former home at Somerville. John B. Schoeffel, Sol Smith Russell, John J. McNally, Arthur Leach, Edward Byram, Dr. John T. Dixwell, W. T. W. Ball, and Dr. George Stedman were present at the funeral. Interment was made in the Woodlawn Cemetery at Everett.

ST. LOUIS.

The Week's Attractions in the Missouri Metropolis—Notes of News.

(Special to *The Mirror*.)

ST. LOUIS, Nov. 5.

The Moth and the Flame at the Olympic Theatre this week has certainly made a hit. The situations are decidedly strong, particularly in the church scene. Both Effie Shannon and Herbert Kelcey furnished exceedingly clever work. There is another one in the cast who really shared the praise with the two stars, and that is Marion Abbott, whose satire on the society woman was admirable. Good audiences were the rule during the entire week.

To-morrow night Roland Reed will open in his new play, *The Voyagers*, to be followed later in the week by The Woman Hater.

Secret Service at the Century Theatre this week has proven as attractive as last year. To-morrow night the International Grand Opera company will open a week's engagement in a repertoire, commencing with Lucia di Lammermoor.

A splendid performance of Frou-Frou has been given nightly at the Imperial by the stock company. It has been appreciated by large audiences. Minnie Seligman's work, as well as that of Frank Losee, Edmund D. Lyons, Malcolm Williams, and Grace Henderson, has been very enjoyable. Manager Gumperts staged the production handsomely. Tomorrow afternoon and during the week Carmen will be given, with Minnie Seligman in the title-role.

A Guilty Mother made a hit at Havlin's this week. Virtue triumphed over vice at each

performance to the delight of big audiences. To-morrow afternoon Chattanooga will open for a week.

The Private Secretary, with Gus Weinberg in the title-role, proved to be a winning feature at the Grand Opera House this week. The vaudeville acts were most pleasing. Patrice was undoubtedly the hit of the vaudeville section, and received encores nightly for her dainty work in *A New Year's Dream*. To-morrow afternoon the stock company will present *Lend Me Five Shillings*, and the vaudeville features will be given by Hyde's Come-diana.

The Columbia has been having big houses this week. The vaudeville acts have been well received, led by Mr. and Mrs. Sidney Drew. The bill for next week will include Mr. and Mrs. Sidney Drew, Hafford and Wild, Sadi Alfarabi, Casino Comedy Four, Lew Hawkins, and the Paulins.

The Tammany Tigers, at the Standard this week, drew away beyond Manager Butler's expectations. To-morrow, Jarmon's Black Crook Extravaganza company will open.

George B. McLellan, of the Casino, New York, was in the city last Monday to visit his wife, Pauline Hall, who had been playing at the Columbia, but who left for the Pacific Coast Wednesday.

Lawrence Hanley has been quite ill since last Wednesday, and is not in the cast at the Imperial this week.

Two little girls made their debut at the Grand Opera House last week, and their work deserves commendation. They call themselves the Allen Sisters, and do a very pretty song and dance act. One of them, Hazel Wall, is the daughter of the door-keeper of the Century Theatre.

W. C. HOWLAND.

PHILADELPHIA.
Dull Week at High-Priced Houses—Coming Attractions—News and Gossip.

(Special to *The Mirror*.)

PHILADELPHIA, Nov. 5.

There is nothing of special interest to attract amusement-seekers to our high-priced theatres. Consequently the week's business has not come up to expectations. For the coming week Manager Frank Perley will have two operatic organizations playing against each other, the respective theatres at which they play being under the same managerial control.

Manager Charles M. Southwell, of the Grand Opera House, after going to great expense painting new scenery, rehearsing and costuming La Boheme, on account of the judicial decision in New York "that it is not public property," and pending a further appeal, has withdrawn his contemplated production for the present, and in its stead will present for week of Nov. 6 Maritana and Fra Diavolo at alternate performances. Rip Van Winkle is now in rehearsal for Nov. 14.

The Park Theatre Stock company, in spite of it being an excellent organization, has not met with the favorable patronage that it deserves. Divorcons, with Eugenia Blair and William Bramwell in the leading roles, in this week's attraction, and Lady Clancarty is announced for week of Nov. 7, and if business does not improve will more than likely be the last of the season. Manager William J. Gilmore holds a lease on this house, and several managers have a loving eye on it for a continuous vaudeville house.

William H. Crane, with A Virginia Courtship, remains for coming week at the Chestnut Street Opera House. Charles Dalton, in The Sign of the Cross, follows Nov. 14.

The Conquerors, after a two weeks' stay at the Broad Street Theatre, closes this evening. A fumigation of the theatre is now in order. Next week The Bostonians, in The Serenade, for a two weeks' stay. Sol Smith Russell, with a new play by Charles Klein, entitled The Honorable John Grigsby, is booked here Nov. 21.

A Stranger in New York closes to-night at the Chestnut Street Theatre after two weeks of medium business. On Nov. 7 Alice Nielsen is due at this house in The Fortune Teller and is to remain for two weeks, followed Nov. 21 by James K. Hackett.

The Girard Avenue Theatre has attracted large houses the entire week with Hazel Kirke. For week of Nov. 7 a revival of The Octoctoro with the following cast: Wah-No-Tee, Joseph Kilgour; Salem Scudder, George R. Edeson; McClosky, George Barbier; Pete, Edwin Middleton; George Peyton, Edwin Emery; Sunnyside, Frank Roberts; Lafouche, Edward H. Pendleton; Paul, Daisy Levering; Ratta, Gilbert Ely; Pointdexter, Wilson Hummel; Thibodeaux, E. G. Lawrence; Judge Jackson, Joseph Metzal; Zoe, Valerie Bergere; Mrs. Payton, Emma Maddern; Dora, Alice Pennoyer, and Grace, Mary R. Kinnevan. Nov. 14, Brother John.

The stock company of Forepaugh's Theatre in this week's bill, Brother for Brother, have attracted large business the entire week. Nov. 7, The Maister of Woodbarrow, George Lennox enacting the role made prominent by E. H. Sothern. Week of Nov. 14, Secret Enemy, a combination, which gives the hard-worked stock company a needed rest.

Weber and Fields' Vaudeville Club have proven a good card at the Auditorium with their two amusing burlesques in addition to the specialty features. For week of Nov. 7 Weber and Fields' burlesque on The Conquerors, entitled The Con-Curers. This company will include Pantzer Brothers, Georgia Gardner, Edgar Atchison Ely, Sam J. Ryan, John E. Drew, Clayton Sisters, George Daly, and Harriett Vokes, with Mason Mitchell, of Roosevelt's Rough Riders, the latest addition.

Bookings to follow Weber and Fields: The Glad Hand, Nov. 14; The Rays in A Hot Old Time, Nov. 21.

The National Theatre has done well this week with the sensational drama, John Martin's Secret. For coming week Cumberland 61. Bookings to follow are On Land and Sea, Nov. 14; Byrne Brothers, Going to the Races, 21; In Old Kentucky, 28.

At the Walnut Street Theatre they are still running 'Way Down East, which closes its three weeks' stay Nov. 12, and will be followed by The White Heather, Nov. 14.

The stock company at the Standard Theatre are meeting with popular favor, the bill for week being Monte Cristo. Nov. 7, The Fire Patrol.

The People's Theatre has been offering My Friend from India this week. Nov. 7, Edgar Selden's attraction, A Spring Chicken.

Dumont's Minstrels, at the Eleventh Street Opera House, are nightly entertaining happy audiences. The same programme will be retained for next week.

Hall Caine gives one entertainment, called Home, Sweet Home, at the Chestnut Street Opera House, afternoon of Nov. 7.

S. FEINBERGER.

WASHINGTON.

Attractions Billed for Coming Week—Notes and Comments—Gossip.

(Special to *The Mirror*.)

WASHINGTON, Nov. 5.

The Bostonians in their engagement at the New National Theatre this week have played nightly to standing room only. At the presentation of Robin Hood on Thursday and Saturday nights there was a perfect jam. The Bostonians have had in this city. The attraction at this house commencing Monday will be William Gillette's Because She Loved Him So, an adaptation from the French of Bisson and Leclerc. The attraction to follow is James K. Hackett in The Tree of Knowledge.

Tim Murphy has the strongest play in The Carpet Bagger that he has yet starred in, and the business at the Columbia has been exceedingly good. For the coming week the strong drawing card will be Frank Daniels, who will divide the week with The Wizard of the Nile and The Idol's Eye. Daniels' engagements here have always been hummers, and the big advance sale indicates another prosperous week. Charles B. Hanford comes next.

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One of Beesie Tyree's Gowns.



Three Ball Gowns in The Liars.



Marie Burroughs' Ball Gown.



Her Flame Colored Gown.

GOWNS OF THE STAGE.

The costumes worn in modern society plays or drawing room dramas are quite as fine nowadays as those worn in actual drawing rooms the world over. The greatest of artist modistes and tailors are employed to design and to fashion them, and fortunes are spent on the costuming of many of the principal productions.

So exquisite are some of the dresses seen in recent plays that women have begun to realize that the best guide to their dressing, both as to color, style and cut, are the costumes of leading actresses.

All actresses are not able to purchase imported gowns or costly domestic creations for use in their stage work. Many of them have to buy all their own costumes; some, indeed, have to make them themselves from materials that are inferior, and with little to guide them, except the ordinary fashion paper with its technical "plates," conveying but little idea of what the gown will look like when it is made from real material instead of being pictured on paper as worn by the creatures of impossible form that represent women in fashion papers and magazines.

The Mirror presents this week several reproductions of gowns worn in *The Meddler*, Stuart Robson's new play, which was produced in New York a few weeks ago, and which was notable for the elegance of the costumes worn by the women of the company.

The pictures not only illustrate the beauty of the costumes, but serve as a guide to women of the stage who are obliged to make up their dresses without the aid of the artists and designers who exerted their skill both here and abroad in fashioning the originals.

The costumes worn by Miss Burroughs are especially worthy of note. They are beautiful in material, finish and design, and are admirably suited to their wearer. The ball gown in Act I., pictured above, is of heavy white satin embroidered in white silk and rhinestones in a most delicate tracery of "bow knot" effects, with dainty sprays and tendrils of a conventional vine intertwined. This embroidery radiates from the waist, spreading to larger proportions toward the

slight flare that marks the skirt. This skirt is one of the newest shapes, fitting like a sheath over the hips and clinging to the form to below the knee, when it spreads very slightly outward. There is a demitain richly ornamented with the embroidery, and interspersed with white tufted ribbon knots. Miss Burroughs wears some beautiful stars, sunbursts and crescents of diamonds on the bodice of this gown.

In the second act Miss Burroughs wears a visiting dress of gray antique, embroidered in dark gray, tufted roses and cream-colored sprays. A large scarf of artistically knotted silk marks the gown as a distinct princesse design, a style which Miss Burroughs affects. With this a Gainsborough hat with large plumes of gray is worn.

In the last act the gown is a daringly original creation, Directoire in style. It is of satin antique, of the new robe capuchin tints, which can best be described as a shaded flame color. It is illustrated above. It is embroidered in old gold and rhinestone sunburst ornaments. One sleeve is formed entirely of beautifully arranged capuchins, while the other is a small velvet band.

Gertrude Perry, the ingenue of *The Meddler*, wears a pretty dinner frock in the first act. It is of pink taffeta, skirt cut princesse and trimmed with scrollings of gathered chiffon and narrow pink satin ribbon. The low bodice is tucked vertically, each tuck being edged with a ruffling corresponding to that of the skirt. The elbow sleeves are of chiffon circled with ruffles. The girdle is of pink taffeta tucked.

Maude Granger wears a rich gown of mauve grenadine in the first act. It is made with two flounces ruffled with crêpe de chine, which extend from the train up the front of the skirt to the waist. The bodice is trimmed with morning glories.

In Act II. Miss Granger wears a green silk carriage dress with velvet panels trimmed with real lace and a hat to match. Her evening dress in the last act is of blue taffeta with an organdie over dress ruffled with *mousseline de soie*. The bodice is of baby blue velvet trimmed with gold passementerie and corn flowers.

Mrs. Stuart Robson wears three handsome gowns of black trimmed with embroidery of jet and lace. In the second act her gown is of a crimp black silk, the sleeves shirred close to the arm and falling in a ruffle over the hand. The skirt is made with two deep ruffles edged with silk draping gracefully to the waist over a front of embroidered jet. A handsome little carriage wrap is worn with this at the entrance. It is of ruffled chiffon in black and white. Mrs. Robson wears a simple evening gown of black silk and velvet in the last act, the sleeves being tight fitting and of black velvet, with a flare over the wrist. The skirt is close about the form, flaring outward to a train. All her evening gowns are made after the new model, which calls for long sleeves and low cut bodice for evening wear.

The gowns worn by the women in the cast of *The Liars* at the Empire Theatre have come in for admiring comment since the play was produced a few weeks ago.

Miss Tyree, Miss Irving, and Miss Irish all wear charming costumes, notable for their refined simplicity and their appropriateness for the scenes presented.

Miss Tyree's are especially artistic and beautiful. Every intelligent woman on and off the professional boards now endeavors to avoid the showy costumes once inseparable from theatrical productions. The gentlewoman of stage land looks the part in the modern play.

Miss Tyree's gowns were designed by Mrs. Robert Osborne, who took up this branch of work a season or two ago with great success. Mrs. Osborne returned from a trip abroad convinced that stage dressing in America was susceptible to improvement in a vast degree. She held that the wave of realistic effect which has swept over our dramatic productions to their great betterment should include this important branch of the costuming of the women portraying the playwright's fancies.

Mrs. Osborne's first notable success was in the gowns she designed for Julie Opp when actress appeared at the Lyceum last season. They were remarked for their modish correctness, their grace and subtle effect pro-

duced without any of the dowdiness of the average "artistic" dress.

None of the heroines dressed by Mrs. Osborne breakfasts in ball gowns or goes to dances in negligées. They are all smartly dressed whether they be saints or sinners, and their costumes are a delight to the eye. Miss Tyree's gowns, which are even prettier than were Miss Opp's, are of American make as well as design, although having the stamp of Paris in every line and fold of lace.

In the first act of *The Liars* Miss Tyree wears a ball gown, one of the most lovely in coloring and design that has ever been seen upon the New York stage. It is so dainty that it is better to look at it at a close range than behind the footlights, which kills its prettiest effects to some extent. It is of palest sea-green, the underskirt being of Chevonne, cut with a flaring flounce with seven rows of ruched green net a trifle lighter in color than the Chevonne. The overskirt drapery is white *mousseline de soie* embroidered in fish-scale paillettes shading from light green to almost white and producing a mother-of-pearl effect. The all over design consists of bunches of lilacs and their leaves, the paillettes forming the flowers, and the leaves being of chevrons in a darker shade. The simple bodice fitting tightly in the back repeats the sea-green shading of the skirt in part, the rest being covered with the mousseline and outlined with the ruched net, giving the over drapery a polonaise effect. The narrow girdle is covered with the paillettes.

Miss Tyree's other gown is built of pure white cloth. It is cut princesse with a guimpe and fastens with a double row of buttons in the back from the bottom of the guimpe down to the hem of the skirt, which trails easily at the sides and back. The guimpe and sleeves are of Irish crochet lace and are transparent, bands of Irish crochet for a flat diamond design from the bottom to the hem of the skirt in front being also transparent. The sleeves fall over the wrist.

Miss Tyree wears a hat with this smart costume which was also designed by Mrs. Osborne. It is white tucked tulle, turning off the face, and ornamented with a big black velvet bow.

K. M.

first-class. This bill will be continued for another week.

Last night and to-night saw souvenirs at the Auditorium Music Hall, with Fields and Lewis' Broadway Burlesques. Lottie Gilson and John Kernal have each had their following at the performances during the week, and both are prime favorites. The Russell Brothers come next week in their new skit, *Maids to Order*.

McFadden's Flats, which has amused the patrons of the Holliday Street Theatre, will be followed by John Martin's *Secret*.

Hurtig and Seaman's Bowery Burlesques gave the week's fine bill at Kernan's Monumental Theatre, where the Venetian Burlesques are underlined for next week.

Hall Caine will lecture at Ford's on Tuesday afternoon, delivering his "spoken novel," called "Home, Sweet Home."

The first concert of the Boston Symphony Orchestra will occur at the Music Hall on Tuesday evening next. Madame Gadski will be the soloist.

The Metropolitan Concert company appeared last Tuesday at Lehman's Hall. The affair was of more than usual interest because of the appearance of Julie Vallette, well known to Baltimoreans as Cornelia Ross Potts. This was Miss Vallette's professional debut in her native city, and a representative audience gathered to hear her. She has a light soprano voice of great freshness and flexibility, and her personality adds not a little to the charm of her singing.

An "old-fashioned matinee" was given at the Auditorium Music Hall yesterday afternoon in honor of the visiting professionals. It was well attended by the members of the various companies, who were entertained by Fields and Lewis, Lottie Gilson, John Kernal, and their associates.

HAROLD RUTLEDGE.

CINCINNATI.

Modjeska at the Grand—Continued Success of the Neill Stock Company—Notes.

(Special to *The Mirror*.)

CINCINNATI, Nov. 5.

Madame Modjeska will make her first appearance in Cincinnati for many years at the Grand Monday night. On the occasion of her last booking in this city she was taken seriously ill and was compelled to cancel all her engagements. She will open in *Mary Stuart*, and later on in the week will produce *Macbeth*, *Antony and Cleopatra*, and *Magda* for one performance only. The advance sale in

indicates that she will be greeted with an audience as of yore. In the company are Charles D. Herman, Lester Lonergan, John A. Lane, Anna Proctor, and Mrs. H. E. Sargent.

The Neill Stock company at the Pike will direct its talents next week to a presentation of *Augustus Thomas' Alabama*. The week just past has been a record breaker with *The Charity Ball*, and the coming one promises to be equally successful.

The Brady Stock company at the Star will put on the good old comedy *Our Boys*, and that a creditable performance will be given may be safely predicted. Stage Director Wooderson is devoting his energies to the forthcoming *Cyrano de Bergerac*, which will be put on the following week.

Hanlon's Superba is on at the Walnut next week with a change in some of the settings and actions. The fact that it has continued in favor for so many years is an assurance of good business during this engagement.

M. J. Jordan, Duncan Preston, Robert McWade, Helene Collier, Frances Ring, Mathilda Woffling, and others are in the company that will give a sumptuous presentation of *Lost in Siberia* at Heuck's, beginning with a matinee Sunday afternoon.

Burton Holmes was received by an enthusiastic audience last Thursday night at the Odeon, when he delivered his lecture on the Hawaiian Islands.

Holtgrave will give exhibitions of his great strength at Heck's Wonder World next week.

The Pure Food Exposition opens at the Music Hall next Monday.

Louis Fritch, of the Brady Stock, has joined the Grip of Steel company.

Will S. Robinson, a Cincinnati boy who has been making a hit with Cuba's *Vow*, received a serious cut on his face at Rochester last week during the combat that occurs between the Spaniards and Americans. Mr. Robinson had the courage to continue throughout the performance, although suffering greatly. He has almost recovered now, but will always carry a memento of the occasion in the shape of an ugly scar.

WILLIAM SAMSON.

SAM FRIEDLANDER RETIRES.

(Special to *The Mirror*.)

SAN FRANCISCO, Nov. 4.

Sam Friedlander retired to-day from the firm of Friedlander, Gottlob and Company. A dissolution of partnership had been pending for some months. Mr. Friedlander intends remaining here to manage platform attractions.

FRED S. MYRTLE.

MATTERS OF FACT.

Victory Bateman has resigned as leading lady of the Columbia Theatre Stock company, at Newark, N. J., to take effect Nov. 12. She will thereafter be open to stock engagements or new productions.

The new theatre being built at Cohoes, N. Y., will be ready for opening about Christmas. The house is to be a ground floor theatre, completely furnished, equipped and fireproof, with seating capacity of 1,250, and stage of size to accommodate the largest traveling productions. Cohoes has a population of 24,000 and a number of prosperous towns to draw from. With but one theatre to cater to the wants of these theatres a bright future seems in store for Manager E. C. Game's new house.

The Lyceum Theatre, New London, Conn., where Ira W. Jackson reigns, has Thanksgiving Day open to a first-class attraction.

Olive West, the new leading woman of the Court Stock company, Chicago, played the dual role of Lady Isabel and Madame Vine in East Lynne recently, and scored an artistic success. Miss West will play soon Camille and Cora parts in which she has already achieved success.

John A. Holland may be engaged for light comedy and juvenile roles. His address is in care of the Actors' Society.

Mr. and Mrs. Oliver Byron will begin their season in *Across the Continent* at the People's Theatre, Philadelphia, early in November. They will produce this play for a season of fourteen weeks, being supported by the Great Gotham Stock company.

N. Appell, manager of the King Dramatic company, was in town for a few days last week, and secured several plays through the Winnett Bureau.

The provincial press praises highly the work of May Wilkes in *Cuba's Vow*.

Frank Christianer telegraphs that Souza's Band played Galesburg, Ill., last Friday night to \$805.

Charles L. Young wires from Detroit, Mich., that Jerome Belmont opened season there with *Wide Muslim* to a crowded and enthusiastic house.

William L. Roberts' remarkably successful naval drama, *The Commodore*, can be secured for three-night and week stands after Thanksgiving. The scenery is the most realistic, extensive and unique of any of the new war plays. Christmas and New Year's weeks are open. Manager Julian Magnus requests applications by wire as per route.

Since signing to play leads at the Théâtre Français, Montreal, Kendal Weston has had three excellent offers. There are few young actors with the experience and the artistic perceptions of Mr. Weston.

Terre Haute, Ind., a city of 45,000, is a

first-class show town. Owing to Rice's Ballet Girl changing their route, and not coming West, Christmas is open. Managers of first-class attractions would do well to write or wire at once as it means capacity, matinee and night. T. W. Burchett, Jr., is the manager.

The Auditorium Theatre, Memphis, Tenn., which plays the best burlesques and farce-comedy organizations, has open time in November and December. Manager Stainback reports a good business.

Caro Miller was forced to resign from the Alma Chester company, owing to illness. He will be prepared to accept engagements for general heavies after Nov. 12, and may be addressed at 1581 Broadway, Cleveland, Ohio.

The entire week of Nov. 21 awaits a first-class repertoire company, carrying its own band and orchestra, at Ray's Opera House, Greenwich, Conn.

Guy Bates Post, after a successful engagement with the Henderson Stock company, returned to the city last week. He has not settled for the Winter.

Gilbert Ely is gaining new laurels daily as a character actor by his conscientious performances with the Girard Avenue Stock company, Philadelphia.

A good attraction is wanted for Thanksgiving Day at Poll's Theatre, Waterbury, which is now managed by Jean Jacques.

Repertoire and comedy combinations will find good open time at the Memorial Hall, Zanesville, Ohio, where Christmas is still unfilled. T. F. Spangler and Co. are the managers there.

Howard and Doyle will remove their offices from Dearborn Street, Chicago, to the Howard Theatre, Desplaines and Madison Streets, Dec. 1, occupying the entire four floors of the theatre building. The increase of their business necessitates this enlargement of their office room.

McDoodle's Flats, the merry farce-comedy in which J. K. Mullin is the leading spirit, surrounded by a company of merrymakers, has called out the S. R. O. sign repeatedly this season. Owners Rice and Barton have a winner in this attraction as well as in the Rose Hill English Folly and their big extravaganza company.

Willard Bowman, a versatile young leading man, with good stock experience, is open for engagement. He may be addressed care of this office.

The hot political campaign which has been waging in Brooklyn the past two weeks has had no terrors for the Rays, who in their laughable farce, *A Hot Old Time*, have packed the house steadily at the Grand Opera House and Gayety, respectively. The Rays are said to have already cleared more this season than the great majority of attractions will put aside for the entire season.

Matteon, Joseph and Chenu, managers of the Broadway Theatre, Cape Girardeau, one of the best one-night stands in Missouri, have Christmas week open, also week of Nov. 27.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1859.]

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STAGE ELOCUTION.

SEVERAL of the English dramatic newspapers are discussing stage elocution, elicited thereto by recent incidents. It appears that an actor while playing a part pronounced the word "deceased" with a dwelling regard for its orthography, whereupon a person in the audience interrupted the performance to inform the actor that the word ought to be pronounced "deceast." The actor wrote to his favorite professional journal in complaint: "Should the stage," he asked, "be guided by and servilely follow the orthoepy of the lexicon, the slip-shod slang of society, and the accumulated vulgar pronunciations of centuries of fungi-like growth, or should it take up arms against the sea of phonotypic trammels and, by opposing, end them? Should it meekly acquiesce in these errors—should it still keep on wading through the sloughs and quagmires of past vulgarities—should it perpetuate them, or should it brush away with no uncertain hand these metaphorical clay-soil impurities which have been caught by passing the hobnailed boot of the plowman which—after centuries of drying—are still found clinging even to the collegiate gown of the student, and the burrs, gathered from the furze bushes of the rustic commons, which still cling to the ermine robe of the peer?"—and, to cut the garrulously-angry player short, he demands that the stage should lead the way to "the pure well of English undefiled."

The professional journal to whom this elongated query is made and in which the remedy is suggested by the actor whose egotistical ignorance was rebuked by a better-informed but really ill-mannered auditor, expresses the opinion that "the deviations, eccentricities and anomalies of our orthoepy and orthography are so innumerable" that it is hopeless to reconcile them without a reconstructed alphabet and the adoption of phonetic spelling—that abomination to all sensitive and poetic scholarship and boon to all orthographic humorists.

Another professional journal takes up the subject from a different premise. It appears that speech on the English stage is so objectionable to purists that the National Association of Elocutionists of England purpose to visit the theatres and note the slips of actors, "who will be written to" in the hope of reforming their orthoepic and elocutionary errors. This plan of procedure the second professional journal ridicules on the theory that it would be an insult to actors who are presumed from their standing to know all about orthoepy and elocution. This is hardly a logical conclusion. Objection to the plan of the elocutionists might better be put on the ground that as a rule elocutionists are as faulty in their own province as actors are.

AS THE MIRROR on this subject remarked recently, elocution on the stage is an art distinct from elocution as it applies to other forms of public speech, in that it must be subservient to the other arts of the actor, although it legitimately is one of the arts of the actor. As one journal has remarked, SHAKESPEARE himself, in his address to the players of Hamlet, whipped the elocutionary faults of his own time on the stage

mercilessly yet educationally. And how many players are there on the stage to-day who can read this very speech of the Master as he clearly suggests it should be read?

Of all mediums of expression, the stage ought to be the most artistic and scientific. It is neither artistic nor scientific in speech. Through THE MIRROR, during many years, the orthoepy and emphasis of the American stage were greatly reformed by the efforts of an accepted authority, ALFRED AYRES, whose definite criticisms, fully exemplified and sometimes painfully direct and personal, like the surgeon's knife, cut to the root of the evil. Mr. AYRES was roundly abused by many actors whose egotism would not permit them to profit from his lessons. He was applauded and his advice was followed by other actors, whose rapid improvement in their art was in a measure due to his articles in THE MIRROR. And it may be said that the greatest of the actors that have in all time adorned the theatre have mastered orthoepy and its relative elements of the science of expression. Otherwise they would not have achieved greatness.

Another word that bears on this subject should be advanced. It is safe to say that the English language is spoken, with reference to manner and values, as well by American actors as it is by English actors; perhaps better. While it has been the fashion in England to make merry over what has been called the Yankee "twang," it is a fact that the average English actor in this country is as difficult to understand as though he spoke a dialect. His peculiarities of orthoepy are as grotesque as any peculiarities his fellows may see in his American cousin's speech. More than this, it may be said that the highest working authority as to the English language—an authority that declares its written as well as its spoken purities—is American, and is to-day accepted in England as American. That authority is embodied in the most voluminous and the most modern of dictionaries, compiled and perfected by American scholarship and bearing the imprints of American publishers.

COMMENDABLE.

THE American Society for Press Reform has been formed and is said to be rapidly growing, with headquarters at Washington.

There is work for such a society. It is time that something be done to curb and limit the license of certain newspapers which daily suggest that they are conducted by unbalanced and dangerous persons. When the individual becomes dangerous to the public he is confined in an institution that a wise economy has provided for his sequestration. The insanely sensational newspaper should be curbed like the individual lunatic.

It is a public duty to subscribe to the objects of the American Society for Press Reform. That society does not believe in curtailing any just, honest or lawful right of the public press, or in press censorship, or in the placing of any restriction upon the publication of news that is not productive of crime, but it does advocate the enactment and enforcement of laws to prohibit the publication of sensational matters and the illustrated and detailed accounts of crime that suggest to untutored, undeveloped and diseased minds the commission of like crimes; and it will work for more stringent laws to protect the citizen from libelous and unjust attacks in the public press, and for the prohibition of the publication of Government plans in time of war or peace and unwarranted attacks upon public officials, all of which is commendable.

If this society should also advocate a reform of the license taken by the class of newspapers aimed at with other public persons—notably members of the dramatic profession—it would add to the reasons already apparent why all persons of good sense should support it.

THE news that BERNHARDT has added the part of MEDEA to her repertoire was preceded by gossip as to her eccentricities while recently playing in the provincial towns of France. At Nimes she entertained the company in the ruin of the Roman arena, and declaimed as THEODORA from the ancient stage of the ruin. This event would not have been characteristic had it not been public. It is added that the citizens, getting wind of the affair, remained out of bed to witness it, and it no doubt pleased them the more because it cost them nothing but their accustomed rest.

Do the theatrical managers of this city who are dipping into politics cater exclusively to the political faction in whose favor they have arrayed themselves?

PERSONAL.



SPONG.—Here is pictured Hilda Spong, a young actress who has arrived in New York to become a member of the Lyceum Theatre Stock company. Miss Spong, who is a native of London, first won reputation on the Australian stage. One of her greatest hits in her native city, after her return, was made in Trelawney of the Wells.

HOYT.—Charles H. Hoyt, not in best of health, rested last week, visiting Syracuse for a few days.

WHEATCROFT.—Mrs. Adeline Stanhope Wheatcroft gave readings from Shakespeare, Thackeray, and Sheridan before the Fidelio Club, of this city, Sunday evening.

HILLIARD.—Robert Hilliard may star soon in a dramatization of Dr. Conan Doyle's novel, "Rodney Stone."

MACKAY.—F. F. Mackay, of Mackay and Georgen, directors of the National Dramatic Conservatory, has again been engaged to direct the performances of the sophomore class of Columbia College.

BARRETT.—Wilson Barrett delivered an address on "Art and the People" at the opening of the Fine Arts Academy, Bristol, England, recently.

KENT.—Charles Kent has been secured to play in The Red, White and Blue the role assigned to J. H. Stoddart, who has withdrawn from the cast.

BATES.—Marie Bates has been engaged by David Belasco to originate an important role in the production of Za Za.

JEFFERSON.—Joseph Jefferson will lecture about "The Drama" on Friday at Columbia College.

BOUTON.—Madeline Bouton, after her long illness in San Francisco, has returned to New York and is convalescent.

RUSSELL.—Sol Smith Russell will present, at Philadelphia, on Nov. 21, Charles Klein's new comedy, Hon. John Griggsby.

WALLIS.—Gladys Wallis has joined William H. Crane's company to appear in Eugene W. Presbrey's new comedy, Worth a Million.

TREE.—H. Beerbohm Tree successfully produced Sydney Grundy's adaptation of The Three Musketeers, at Her Majesty's Theatre, London, last Thursday. Mr. Tree played D'Artagnan and Cora Urquhart Potter, Anne of Austria.

COGHLAN.—Rose Coghlan was the guest of honor at the reception given last week by the Playgoers' Club of Boston.

HOPE.—Anthony Hope's play, Phroso, from his own novel of that name, will be produced by the Empire Theatre company on Nov. 28 in Boston. Rehearsals are now in progress in this city.

ALLEN.—Viola Allen and her company presented The Christian before an invited audience of clergymen at the Knickerbocker Theatre last Thursday morning.

LEAHY.—W. H. Leahy, business-manager of the Tivoli Theatre, San Francisco, arrived in New York last week in the interest of that remarkably successful home of opera. There are few theatres of the Tivoli's class in the world as well equipped as is that house in the way of operatic scores and paraphernalia.

KENT.—Eleanor Kent, a talented and handsome actress from San Francisco, is playing Joanna in 1492 this season, and is making a hit in the role, which she plays and sings very effectively according to the newspapers along the route.

SEESKIND.—W. B. Seeskind, who is now in New Orleans, writes that the yellow fever scare is largely due to imagination. "There is not a genuine case of yellow fever in the city," he adds.

THE ACTORS' FUND.

The regular monthly meeting of the Actors' Fund trustees was held on Thursday. There were present Messrs. Palmer, Drew, Wilson, Pastor, Cotter, Fiske, Mackay, Knowles, and McCormick. In President Aldrich's absence Vice-President John Drew acted as chairman. Routine business was transacted.

A DRAMATIC SCHOOL'S AUTHORS.

Mrs. Adeline Stanhope-Wheatcroft has arranged for the production of plays by Edith V. B. Matthews, Lulah Ragsdale, Frances A. Hadley, Alice Yates Grant, and Carrie V. Schuellermann at this season's matinees of the Stanhope-Wheatcroft Dramatic School.

LETTERS TO THE EDITOR.

MANAGER FRESE EXPLAINS.

CHICAGO, Oct. 31, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In justice to the Red Line Theatrical Transfer Company and all concerned, I hope you will give space to my answer to the article that found its way into your valuable issue of Oct. 29, headed "The Strange Case of Blue Jeans." It is true that Mr. Arthur, through Mr. Hutton, stored the scenery of Blue Jeans and instructed me to allow no one to get same without his order, and I would not have showed the same to be taken if it had been in my power to prevent it.

The facts are that the property was taken from the Red Line under replevin writ issued by Justice John C. Everett, Case No. 42,561. Edward Arlington against R. L. It is the policy of this company to always protect the interest of its patrons, but the law takes precedence, and I see no justice in Mr. Arthur's position alleging negligence on the part of the Red Line. Furthermore, Mr. Hutton, manager of the Lincoln Theatre, from whom the Red Line received the scenery, sent his representative to us regarding this scenery, and I then notified him to ask Mr. Hutton to inform Mr. Arthur of the action that had been taken, and for him to advise me what to do in the case.

Trusting that will set the Red Line and myself right in the case and the minds of the profession, I am,

Yours truly,

H. C. FRESE, Manager.

WHY HE WOULD NOT ATTEMPT IT.

CLEVELAND, O., Nov. 1, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Hardly a day passes that I do not receive a letter from some one in New York who has a version of Cyrano de Bergerac to let on royalty. Will you kindly state in your columns for me that I will not produce, nor attempt to give it a production. In the first place, it is an absolute impossibility for any stock company to give that play an intelligent representation with one week's rehearsals; and, again, it is in my opinion an unprofessional act to Mr. Mansfield for any actor to attempt a play which that artist has spent many dollars on in any city until after Mr. Mansfield had first presented it there. That the play is public property is no reason for one actor living on another's reputation and brain. I beg to remain,

Most sincerely,

RALPH E. CUMMINGS.
Ralph E. Cummings Stock Company.

THE AUTHOR RESPECTED.

CHICAGO, Oct. 22, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In these days when it seems to be everybody's ambition to play or appear in Cyrano de Bergerac, permit me to say in behalf of Lewis Morrison that, although he has been urgently approached to produce this fad of the day, and while I am positive that with him in the title-role the artistic and financial success would be unusual, Mr. Morrison would not even think of attempting it without the permission of its author and rightful owner, Edmond Rostand.

Yours truly,

JULES MURRY.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

W. W. WALLACE, Chicago: The answer to your question in last week's MIRROR was erroneous. The publisher states that the Christmas MIRROR is sent free to regular subscribers to the paper.

T. W. H., Boston, Mass.: Maud Hoffman was born in California.

LOUIS C. FOSS, Jersey City, N. J.: Albert Aronson died on Dec. 4, 1896.

READER, Norwalk, Conn.: It was Digby Bell who starred in The Hoosier Doctor.

FRANK E. ENGELHARDT, Baltimore, Md.: La Marjorie was first produced in this country by Mile Aimée over twenty years ago.

WALTER C. CARROL, Chicago, Ill.: Charles Read made the version of L'Assommoir that was called Drink.

JOHN J. SHAW, San Francisco, Cal.: Yes, The Cat and the Cherub was dramatized by Chester Bailey Fernald from one of his own stories.

E. B.: If you will send your name and address to THE MIRROR the information you ask for will be mailed to you.

ROBERT ST. JONES, Charleston, S. C.: Massenet's opera, Le Cid, was first sung in New York city at the Metropolitan Opera House on Feb. 12, 1897.

W. J., New York city: Apply to Professor S. Wilson, 250 West Twenty-third Street, or at the Lenox Conservatory, Grand Opera House, New York city.

D. S. H., Providence, R. I.: Charles Coghlan first appeared in The Royal Box at the Fifth Avenue Theatre, New York city, on Nov. 21, 1897.

NEAL HARPER, Hamilton, Ohio: We have no information in regard to the identity of the author. Write to the editor of the Stage (London).

ADVANCE, Birmingham, Ala.: In the smaller companies the advance agent attends to the press work. The larger companies frequently have a press agent as well as an advance agent.

FRANK G. HARRISON, Boston, Mass.: 1. Lizzie Macnichol is a member of the Castle Square Opera company at the American Theatre, New York city. 2. Grace Golden is in Europe.

C. L. K., New York city: 1. The subtitle of Pousse Café was "Or the Worst Born," but it was dropped shortly after the burlesque had been produced. 2. Lew Dockstader appeared last season at Weber and Fields' in the olio and not in the burlesque.

AMATEUR, Troy, N. Y.: You might register your name at a dramatic agency. However, as you have had no experience as a professional actor you might accomplish your purpose sooner by offering your services as supernumerary as soon as you see the announcement of some production that will require a large number of extra men.

GEORGE E. ALLEN, Baltimore, Md.: 1. You can copyright any title, but it would obviously be foolish to copyright a title that is public property. 2. You can dramatize Monte Cristo on your own account and copyright your version, but you would have no right to infringement or play a version which would be an infringement on the version owned by James O'Neill. Samuel French publishes a version which you can obtain for 15 cents.

THE USHER.



The clergymen's matinee of *The Christian* on Thursday was a scheme devised by Hall Caine, who appears to have a special genius for inventing free advertising ideas and for "working" churchgoers of the evangelical denominations.

This has a beneficial effect upon the patronage of Mr. Caine's play, no doubt, and it may have a broader influence in making regular playgoers out of persons that do not habitually attend the theatre.

Nevertheless, *The Christian* is such a genuine popular success that Mr. Caine's devices would seem to be superfluous and unnecessary, especially if Mr. Caine has any wish to retain a few shreds of the dignity that is supposed to differentiate the real literary man from the fake.

Those were sound and sensible words that Magistrate Meade uttered to an actor brought before him the other day on a charge of failure to support his wife.

The prisoner acknowledged that he was receiving a salary of \$65 a week, and yet he had done nothing for the maintenance of his wife and child for two years.

Taking the culprit as a type of a certain class of men on whom the responsibilities of marriage rest lightly, the magistrate delivered a capital little lecture, in the course of which he said:

"When you play the part of a hero on the stage the audience applauds you as a hero, but they haven't seen you in the guise I have to-day—that of a cowardly father, who runs away from his wife and child. Animals have more feeling—they care for their young and fight for them."

Fortunately, there are not many men of this description harbored by the stage—at all events, not more than in other walks of life.

But it behoves every man who has the honor of belonging to the dramatic profession to uphold the motto, *sans peur et sans reproche*, and to remember at all times and in all circumstances that a fierce white light beats upon the stage beneath whose searching rays individual specks are revealed and magnified to the injury and detriment of the fair purity of the whole.

The arbitrary actions of the Gerry Society recently attracted the attention of the State Board of Charities, with the result that legal process was invoked to compel the Society to submit to supervision as required by law.

A police magistrate's commitment order was defied by the Society the other day, and the Judge announced from the bench that he would bring the matter to the attention of his fellow magistrates and find out "whether or not the Gerry Society is bigger than the law."

Stage folk came to the conclusion long ago that Gerry was a law unto himself, so far as the question of children and the theatre is concerned.

"Actors, for the first time, take an active interest in the election. A Van Wyck and anti-Daly meeting will be held at Koster and Bial's on Sunday night, under the auspices of leading managers." So says the usually well-informed *Spirit of the Times*.

Actors are taking an active interest in the election, but there were no actors interested in the ill-advised meeting in question, nor were "leading managers" concerned in planning it.

Every man concerned in theatricals, whether as manager or actor, ought to take a personal interest in political matters precisely like other patriotic citizens. But any attempt to make it appear that the profession—as such—is of this political party or that political faction is a silly mistake, wholly foreign to the spirit of the stage, as those concerned in this absurd proceeding probably realize ere now.

It is creditable to the good sense of the representative men of the profession that they perceived the underlying motives of this affair and held aloof from it.

New York continues to lead in theatrical receipts, the season thus far having proved very profitable to the local managers who have been sufficiently fortunate to capture successes.

Mr. Jefferson is having a fine engagement at the Fifth Avenue, where his Saturday receipts have averaged \$4,000 for the two performances, and where the advance sale for this week has reached more than \$6,000.

Mr. Wilson is closing his engagement at the Broadway in a blaze of glory that will follow him on tour with *The Little Corporal*, which

is the greatest comic opera success of the metropolitan season.

Mansfield, Weber and Fields, Hotel Tropicana, and *The Turtle* are all on the flood tide, while *The Christian* continues to draw crowds.

From other cities reports of large business are frequent, although the average is not up to New York. One reason for this is that many of the strongest attractions are massed here, and there are not means enough to go round elsewhere, but the big attractions on the road are reaping a harvest.

Complaints of poor and insufficient bookings are common in cities of the second grade, while the one-night stands are suffering for first-class material as they never suffered before.

MARION BALLOU.

The winsome face which appears on the first page of this issue of THE MIRROR is that of Marion Ballou, who lately resigned from the On the Wabash company. Miss Ballou is perhaps best known by her very successful impersonations of Tagg in *The County Fair* and June in *Blue Jeans*, but the records of the stage for the past ten years prove that this young actress has played many parts during her short career and played them well. She first came into public view as a member of Zeffie Tilbury's company, appearing as Celia in *As You Like It*. Later, with the same organization, she had important parts in *Lights of London*, *The Silver King*, *The Two Orphans*, *Peg Woffington*, *Storm Tossed*, and *Hoodman Blind*. With Charles T. Ellis' company she added greatly to her popularity in the New England States, especially by her charming impersonation of Rose Comstock in *Count Casper*. In 1892 came her great success in the character of Tagg in *The County Fair*, and the comments of the press in all parts of the country leave no doubt as to the enthusiastic welcome she received whenever and wherever she appeared in the part. Her next achievement was in the leading role in *Dan L. Hart's A Daughter of Dixie*—one critic upon seeing her being so impressed that he expressed his opinion in verse:

"Sweet daughter of the fragrant South,
Your smile and peals of laughter
Have captured all our love and praise,
And—well, that's what we're after."

Another Southern play in which Miss Ballou won laurels was *Scott Marble's Down in Dixie*, her performance in the character of Georgia Hall gaining the highest praise. After this came her very successful work in *Blue Jeans*. As June she won the commendation of press and public alike by her vivacity, sweetness and the sincerity with which she brought out the pathetic as well as the humorous side of the character.

NATIONAL DRAMATIC CONSERVATORY.

The November term class of the National Dramatic Conservatory was opened on Wednesday last in their cozy theatre at the Berkeley Lyceum, 23 West Forty-fourth Street. The lower floor of the theatre was well filled with students and their friends, and the greatest enthusiasm prevailed.

The November term class is as large numerically as the October, and so wide has the work become that the directors have had to commence evening classes. The work of this institution is not merely coaching, but educational, and representative of New York's 400 may be found among its students.

F. F. Mackay opened the proceedings with an address illustrating elocutionarily the art of acting.

Mrs. Georgen followed with a few practical remarks of great value to the students, telling them what the faculty expected of them during the Winter course, dwelling principally upon punctuation and application.

The different classes then commenced their Winter's work. Elocution and voice culture and the art of acting, under Mr. Mackay; physical culture and expression, under Mrs. Eleanor Georgen; fencing, under Professor Legris Senac, and dancing, under Miss Hoyt. Special classes are formed each week, and the rehearsals for the dramatic classes will commence this month and be followed by the public performances in December.

COMPANY OF BLIND GYMNASTS.

Five young men, all totally blind, have been astonishing the inhabitants of the smaller towns of the middle West with an exhibition of acrobatic work. They are all pupils of a school for the blind in St. Louis, in the gymnasium of which they practiced their feats until they became proficient enough to appear in public. Their entertainment consists of selections on various instruments, singing, tumbling and a remarkably good trapeze act by one of the quintette. They employ no advance agent, attend to all their own press work and even post their own bills.

SAID TO THE MIRROR.

H. R. DE LEON: "In *The Mirror* of Oct. 29 the correspondent at Mahanoy City mentions the King Dramatic company in *The Electrician*, at the Grand Opera House there. The company was at the Grand Opera House, Wilkes-Barre, Pa., at that time. Mr. Herzog and Miss Davis are not with the King Dramatic company, which is under the management of Nathan Appell, and headed by Kirk Brown."

HORACE WALL: "I have just returned from California, bringing with me the organization which Mr. Rownaldo Pacheco engaged in August last for the exploitation of his comedies on the Pacific Coast. The general dullness which the drought of the past two years has brought about, and the demand for several changes in the cast, made the closing a necessity. I shall set to work immediately upon a reconstruction, retaining but three of the original members, and an Eastern tour will begin the latter part of the month."

JOSEPH D. CLIFTON: "Concerning the cycle race effect used by Eddie C. Baldwin in *Twig of Laurel*, let me say that I invented and have used for more than a year a similar effect in my play, *A Bicycle Meet*, the title of which was changed some time ago to *An Heiress in Rags*. I wish not only to retain my own, but to avoid future accusations that my effect was taken from Mr. Baldwin's play."

JULIAN MAGNUS: "I have found William L. Roberts' naval drama, *The Commodore*, quite up to my expectations and those of every manager we have played with. Later in the season I am going to put out a farcical comedy by Mr. Roberts, entitled *The Girl from Chili*.

CLUB WOMEN AND THE DRAMA.

At the meeting on Thursday afternoon of the New York State Federation of Women's Clubs a number of interesting papers on the drama were read by members well qualified to discuss the subject. Great interest was manifested by the hundreds of ladies present, and if all those who applauded the high sentiments of the speakers will hereafter carry the same feeling to the playhouses it may be that much good will result from the discussion. But, unfortunately, theory and practice are such bitter enemies that even the most experienced match-makers have failed, during some nineteen hundred years, to bring about a union between them.

The first speaker, Mrs. E. E. Kidder, delivered an address so full of strength and truth that it might well be studied by every playgoer. Her subject was "Are the Managers, the Public, the Actors, or the Playwrights Responsible for the Shortcomings of the Drama To-day?" In part, Mrs. Kidder said: "Before attacking vulgar plays we must say a word about the vulgar people who patronize them. The low moral tone of society in general is alone responsible for the degradation of the stage. If we want better plays we must lead better lives, for the drama is but the mirror held up to nature, and we cannot blame the mirror if it reflects ugliness. The stage is defiled by the lives of men and women in real life, and plays cannot rise higher than the society from which the writer takes his characters. Indeed, it is real life which must be expunged from the drama in order to elevate it morally. Players might well make a counter-charge that they are degraded by representing real men and women. There would be fewer scavenger managers if there were fewer carrion crows in the audiences. All those connected with the theatre will gladly greet a change, and, depend upon it, the moment society ceases to corrupt the drama the drama will cease to exert a demoralizing influence on society."

The sincerity of Mrs. Kidder aroused her hearers to enthusiasm. Perhaps had she been less brilliant in her oratory the occasional weakness in her logic would not have passed unnoticed. Some one might have said that playwrights are not obliged to be realists—that the greatest of them have been idealists, creating characters far nobler than the men and women around them. And another might have said that managers are not in duty bound to cater only to the depraved. Had it been possible to take a vote of the meeting it is highly probable that the great majority of the ladies present would have declared themselves eager to patronize clean drama if only more opportunities were granted them.

Mary Shaw, the second speaker, made a strong plea for the establishment of a national theatre. She said that the institution would not be an experiment, as for the past one hundred years such theatres have prospered in Europe. "Here in America," she continued, "the drama is considered purely from a commercial standpoint. Everyone connected with it feels obliged to produce, each in his or her line, only that which will 'sell well.' The greatest good to result from a national theatre would be the making of true art worth while. As it is now the men and women who have risen to the highest places in the profession are forced to admit, when looking back over their years of patient toil, that the prize is not worth the race. Our drama is not taken seriously; therefore our triumphs are as Dead Sea fruit."

The keynote in Miss Shaw's address was this longing, which every sincere artist has in his heart, for the recognition of the dignity and value of his art.

Mrs. Sydney Rosenfeld followed with a carefully written paper on the advisability of a young woman adopting the stage as a profession. The speaker gave little encouragement to aspirants in this direction, and said emphatically that the inducements were not great by any means. "A woman can maintain her self-respect in the theatre as well as anywhere else," she said, "but the small remuneration, the capriciousness of the public and the evil effects of the star system make the lot of an actress hard indeed. With even the most successful the little hour of appreciation is soon passed, and they are pushed aside to make room for others."

The next speaker was Mrs. Edwin Knowles, who added something to what Mrs. Kidder had said upon the responsibilities of managers, authors, actors and the public. Mrs. Knowles blamed the playwright, in a measure, for the degradation of the drama, but declared the public principally at fault. "Woman's curiosity makes many bad plays financial successes," she said. "A woman reads in the newspapers that a certain drama is immoral, and she is immediately anxious to find out for herself whether it really is or not."

Mrs. A. M. Palmer, President of the Professional Woman's League, answered, in her paper, the constantly asked question, "Would you advise a girl to go upon the stage?" She began by saying that it all depended upon the girl; that while this might be considered a truism, people generally did not heed it sufficiently. "The schools of acting," said Mrs. Palmer, "are responsible to a great degree for the vast army of incompetent girls which annually assails the stage doors. They will accept for instruction any person who is not lame, halt nor blind, and after the term is over this unfortunate, who may not have the slightest real dramatic instinct, will wander from manager to manager meeting with disappointment everywhere."

As to the morality of the stage, Mrs. Palmer said very vigorously that "the temptations there are no greater than anywhere else, and in this, too, everything depends upon the individual. The difference is that every person in the theatre is under the strong calcium of publicity, while in the factories, stores and offices all manner of uncleanness may exist and no one is any the wiser."

After Mrs. Palmer's address several short impromptu speeches were made upon the subject in hand by non-professional members of the Federation. One lady said with considerable energy that "at this time, when actresses forsake the study of the art of acting in order to perfect themselves in the art of disrobing in public, it is the duty of their sisters in private life to call a halt."

A YOUNG MANAGER'S PLEA.

The suit of Emilie Everett against Lorin J. Howard for four weeks' salary was tried in Chicago last Monday. The defendant avoided payment by proving that he was not of lawful age. His father, Charles L. Howard, swore that the manager was but nineteen years old.

PROFESSIONAL DOINGS.



Few people will need to be told that the above cut is an excellent likeness of John Dillon, whose real name, by the way, is John Daily Marum. Mr. Dillon was born at Mount Stopford, County of Kilkenny, Ireland, in 1831; came to this country seventeen years later and made his first appearance on any stage in the role of Boissac, at Milwaukee, Wis., May 3, 1854. The next year he played Rob, the grinder, in John Brougham's production of *Dombe* and Son. His marriage to Helen Louise Allen occurred in 1856. For several years he was a member of the company at McVicker's Theatre, Chicago, and immediately after the close of his engagement there, in 1862, he joined Laura Keene's Olympic Theatre company in this city, opening in *The Seven Sons* as McGinnis. Two years later Mr. Dillon became the principal comedian of Colonel Wood's Museum company, in which capacity he was very popular until in 1866, when he left New York to star on the road. His next appearance here was in the Autumn of 1873, when he took part in A. Oakley Hall's production of *The Crucible*. During the following seven years he scored successes as John Pouncey in *Mother-in-Law* at Abbey's Park Theatre and as Pittacus Green in *Hazel Kirke*. In 1882, under the direction of George W. Walters, he began a starring tour in State's Attorney, and for five seasons he appeared in this successful play in all parts of the country. From 1887 to 1897 Mr. Dillon was under the management of J. H. Shunk. During this period he rid himself of his one enemy, drink. Mr. Dillon is now under the management of Clay Lambert and Arda La Croix.

Edward Curtis, long connected with stock companies as stage director, and popular in the support of Thomas W. Keene and Margaret Mather, has been secured to direct the Dramatic Club, Montgomery, Ala. They will soon present *Held by the Enemy*.

Charles Barnard and J. D. Smithdeal's musical comedy, *Bibi*, has been successfully presented at Charleston, S. C.

James A. Mullen and Lizzie Hayes were married on Oct. 31 on the stage of the Rochester, Pa., Opera House after a performance of *My Neighbor's Wife*. Managers Palmer and Barleib entertained the company at supper. Lillian Mai Crawford was bridesmaid, Adeline Delmore maid of honor, and W. W. Brooks best man, while William C. Cushman gave away the bride.

John T. Hanson and Maybel Drew, featured with Rice and Barton's *McDoodle's Flats*, will sail for Europe in July.

Hattie Bernard retired from *A Female Drummer* in Chicago last week to undergo a surgical operation.

J. H. Phillips has assumed the management of *A Wheel of Fortune*.

Harry P. Wells is now managing the Opera House at Niles, Mich.

Mattie Keene received a number of hand-some presents on her birthday, Oct. 20. An oval ring and a gold locket set with diamonds were among the gifts.

James B. Mackie, having recovered from his recent accident at Parkersburg, W. Va., will reopen in Grimes' Cellar Door next month, with new companies and new paper, the farce having been rewritten by George W. McCann. Next season Mr. Mackie will have a repertoire of musical farce-comedies.

E. R. Reynolds, business-manager for De Wolf Hopper, was injured slightly at Hartford, Conn., last Monday, by a curtain weight that fell from the fly gallery of Parsons' Theatre to the stage.

Grace Griswold was invited to recite an original poem, "The Return," before Sorosis at the Waldorf-Astoria this week.

Lora Addison Clift, who has been seriously ill with peritonitis, is now convalescent.

C. H. Truesdell, while diving in a plunge bath at Binghamton, N. Y., on Oct. 29, slipped, struck a looking-glass and sustained severe cuts on the left leg by broken glass. He will be unable to rejoin Waite's Stock company before Nov. 15.

Mamie Forbes, Anna Held's understudy, played Miss Held's part in *The French Maid*, in Boston, last week, scoring a decided hit at short notice.

J. Ed Hurst, having resigned from the management of the Park Theatre, Manchester, N. H., is now business-manager for the Dayne-Fanshawe Stock company.

Harry B. Roche and Annie Whiting have joined Halford and Allen's *Pay Train* as a special feature for the second season with this company.

Carl Burton, musical director, left the Palmer Opera company, at Halifax, to join the Wilbur Opera company at Zanesville, O.

Edwin Emery declined an offer to play the leading part in *The Cherry Pickers*, last week, as he prefers to continue with the Girard Avenue Stock company, Philadelphia.

CURRENT AMUSEMENTS.

Week Ending November 12.

New York.

METROPOLIS (Third Ave. and 14th St.), TEMPEST TOSSED.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE BIG SENSATION TROUPE.
HARLEM OPERA HOUSE (12th St. bet. Seventh Av.), THE LILLIPUTIANS IN THE GOLDEN HORSESHOE.
HARLEM MUSIC HALL (125th St. bet. Seventh Av.), VAUDEVILLE.
COLUMBUS (125th St. bet. Lexington Ave.), A BRACE OF PARTRIDGES.
PLEASURE PALACE (56th St. bet. Lex. and Third Ave.), CONTINUOUS VAUDEVILLE—120 to 11:00.
CARNEGIE HALL (Seventh Ave. and 57th St.), BOSTON SYMPHONY CONCERTS—Nov. 9 and 10.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 45th St.), Closed.
AMERICAN (Eighth Ave., 46th and 47th Sts.), THE PIRATES OF PENEZ.
MURRAY HILL (Lexington Ave. and 41st St.), CAMILLE BROADWAY (Broadway and 41st St.), FRANCIS WILSON IN THE LITTLE CORPORAL—30 to 50 Times.
EMPIRE (Broadway and 49th St.), JOHN DREW IN THE LIARS—42 to 50 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), Closed.—A DANGEROUS MAID Announced for Nov. 12.
KNICKERBOCKER (Broadway and 39th St.), VIOLA ALLEN IN THE CHRISTIAN—34 to 42 Times.
HERALD SQUARE (Broadway and 39th St.), HOTEL TOPSY TURVY—42 to 50 Times.
GARRICK (33rd St. East of Sixth Ave.), ANNIE RUSSELL IN CATHERINE—15 to 24 Times.
KOSTER & BIAL'S (145-149 West 24th St.), VAUDEVILLE.
MANHATTAN (325-327 Broadway), THE TURTLE, 75 to 85 Times.
THIRD AVENUE (Third Ave. and 51st St.), THE STREETS OF NEW YORK.
BIJOU (129th Broadway), MAY IRWIN AS KATE KIP, BUYER—1 to 9 Times.
WALLACK'S (Broadway and 39th St.), JULIA ARTHUR IN A LADY OF QUALITY—Revival—8 to 15 Times.
DALY'S (Broadway and 39th St.), THE RUNAWAY GIRL—85 to 92 Times.
WEBER & FIELDS' (Broadway and 29th St.), BURLY-BURLY—40 to 72 Times—CYRANO DE BERGERAC—36 to 42 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 29th St.), JOSEPH FRESH IN RIP VAN WINKLE—Tues. Mat. Nov. 8—THE RIVALS.
THE GARDEN (Madison Ave. and 27th St.), RICHARD MANFIELD IN CYRANO DE BERGERAC—36 to 42 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 36th and 37th Sts.), Closed.
MINER'S (312-314 Eighth Ave.), THE AMERICAN BURLESQUE.
MADISON SQUARE (24th St. bet. Broadway), ON AND OFF—35 to 39 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), E. H. SOTHERN IN A COLONIAL GIRL—9 to 17 Times.
EDEN MUSEUM (West 29th St. bet. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), JAMES O'NEILL IN MONTE CRISTO.
PROCTO'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
IRVING PLACE (Southwest cor. 15th St.), CIRCUS PEOPLE.
FOURTEENTH ST. (14th St. bet. Sixth Ave.), CHAUNCEY OL'COTT IN SWEET INNISCAIRNA—2d Week.
KEITH'S (East 14th St. bet. Broadway), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SPORTING LIFE—40 to 51 Times.
TONY PASTOR'S (Tannery Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-127 East 14th St.), THE BROADWAY BURLESQUES.
STAR (Broadway and 14th St.), THE FINISH OF MR. FRESH.
GERMANIA (147 East 8th St.) A DAY IN MANILA.
LONDON (25-27 Bowery), AL. REEVES' COMPANY.
PEOPLE'S (16-18 Bowery), THE WHEEL OF FORTUNE.
MINER'S (15-19 Bowery), SAM DEVERE'S COMPANY.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (57 to 194 Montague St.), BOSTON SYMPHONY CONCERTS—Nov. 11 and 12.
PARK (98 Fulton St.), EVERYBODY'S FRIEND.
HYDE & BEHMANN'S (360-362 Adams St.), VAUDEVILLE.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), DEVIL'S ISLAND.
UNIQUE (194-196 Grand St.), THE GAY GIRLS OF GREATER NEW YORK.
THE AMPHION (457-461 Bedford Ave.), A STRANGE IN NEW YORK.
LYCEUM (Montrose Ave. and Leonard St.), OLD MONEY BAGS.
STAR (301-307 Jay St. nr. Fulton St.), THE KENT-SANTLEY COMPANY.
EMPIRE (301-307 South 6th St.), FRED RIDER'S NIGHT OWLS.
COLUMBIA (Washington, Tillary and Adams Sts.), A DAY AND A NIGHT.
GAYETY (Broadway and Middleton St.), ANDREW MACK AS AN IRISH GENTLEMAN.
BIJOU (Smith and Livingston Sts.), ON LAND AND SEA.
MONTAUKEE (365-367 Fulton St.), EMPIRE THEATRE COMPANY IN THE CONQUERORS.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Owing to the fact that Tuesday, Nov. 8 (Election Day), is a legal holiday, this issue of THE MIRROR has been sent to press earlier than usual. The following attractions are announced at the various theatres for the week.

BIJOU.—May Irwin presents, for the first time here, Glen Macdonough's new farce, Kate Kip, Buyer, which will be reviewed next week.

AMERICAN.—The Castle Square Opera company revive Gilbert and Sullivan's The Pirates of Penzance for the week. Carmen will follow.

FIFTH AVENUE.—Joseph Jefferson reappears for the final fortnight of his engagement in his famous impersonation of Rip Van Winkle.

PEOPLE'S.—The Wheel of Fortune is presented for the first time down town.

GRAND.—James O'Neill in his magnificent performance of Monte Cristo provides the week's entertainment.

DALY'S.—A Runaway Girl has begun its twelfth week here to crowded houses.

BROADWAY.—Francis Wilson has commenced the last week of his enormously successful engagement in The Little Corporal. Jefferson De Angelis follows next Monday in The Jolly Musketeer.

MURRAY HILL.—H. V. Donnelly's Stock company offer Jim the Penman this week.

THIRD AVENUE.—The stock company have revived for the week the historic drama, The Streets of New York.

STAR.—Davis and Keogh's new farce production, The Finish of Mr. Fresh, is the week's attraction. It will be reviewed in our next issue.

METROPOLIS.—Tempest Tossed has moved up town for a week.

LYCEUM.—E. H. Sothern presents for another week the Revolutionary play, A Colonial Girl.

GARDEN.—Richard Mansfield continues in Cyrano de Bergerac to large audiences.

GARRICK.—Annie Russell still offers her new play, Catherine.

WALLACK'S.—Julia Arthur has renewed

her success in A Lady of Quality. She will soon be seen in As You Like It and in Ingmar.

MADISON SQUARE.—On and Off remains for its fourth week.

MANHATTAN.—The Turtle has reached its seventy-fifth performance with appropriate souvenirs.

ACADEMY.—Sporting Life draws thousands of melodrama lovers.

IRVING PLACE.—Circus People will be followed on Nov. 10 by Im Weisen Roasi, in which Ada Merito will make her American debut.

KNICKERBOCKER.—Viola Allen plays to large audiences in The Christian.

CASINO.—The house will be dark until Saturday, when A Dangerous Maid will be produced.

GERMANY.—A Day in Manila draws countless Germans.

COLUMBUS.—A Brace of Partridges is the bait for the week.

FOURTEENTH STREET.—Chauncey Olcott will be followed next week by The Village Postmaster.

HERALD SQUARE.—Hotel Topsy Turvy goes on its merry way to big patronage.

EMPIRE.—John Drew continues in The Liars.

WILSON AND CLEVELAND PART.

The Wilson-Cleveland Minstrel company has disbanded—that is, George Wilson has dissolved partnership with W. S. Cleveland, and in the future will head a minstrel organization, which is to be bailed as the George Wilson Minstrel company.

The initiative toward disbandment was taken on Saturday night, Oct. 29, at Montgomery, Ala., just before the rise of the curtain, when Messrs. Wilson and Cleveland had a disagreement as to who should take possession of the day's receipts. The performance was delayed, owing to this disagreement. Finally, Mr. Johnson, a member of the company, was selected to divide the receipts among the members of the company in payment of salaries.

On Sunday morning there was further trouble while Mr. Johnson was dividing the money in one of the rooms at the Windsor Hotel. Mr. Cleveland is alleged to have entered the room and to have grabbed the money off the table. An officer was telephoned for and Mr. Cleveland was taken to the police station, but the case was not pressed, and he was released.

After this unpleasantness Messrs. Wilson and Cleveland decided to part, and Mr. Cleveland left for Birmingham, Ala., on Sunday night. Mr. Wilson telegraphed to New York for another manager, and Harry J. Clapham was to meet him last Wednesday. The Wilson company didn't appear at Pensacola, Fla., last Monday night, where the Wilson-Cleveland company were booked, but filled the Mobile date on Tuesday night. Mr. Wilson announces that all other dates booked will be filled, though, of course, Mr. Cleveland's name will be omitted from the billing.

THE ACTORS' FUND BENEFIT.

The sale of seats for the benefit for the Actors' Fund, to be held at the Broadway Theatre on Nov. 10, began at the Broadway on Thursday, and is progressing rapidly, over three hundred seats having been sold on the first day. The benefit promises to be one of the most successful the Fund has had. It is under the management of William A. Brady, acting chairman of the Fund Benefit Committee. The programme will include Joseph Jefferson, in the third act of The Rivals; Francis Wilson, in the first act of The Little Corporal; John Drew, in an act from The Liars; the second act of Hotel Topsy Turvy; the Hotel Cecil scene from Sporting Life, and Chauncey Olcott, Dan Daly, and numerous other volunteers.

THE HIGHWAYMAN'S SUCCESS.

Flattering as has been the reception accorded to the Broadway Theatre Opera company in The Highwayman during its tour, at no point has it scored such success as at its engagement at the Grand Opera House, Cincinnati, last week. The local critics were a unit in their appreciation of the merits of De Koven and Smith's opera, the splendid work by the entire company, and the handsome staging and costuming. Camille D'Arville, Jerome Sykes, Joseph O'Mara, Maud Williams, and the rest of the organization received the strong praise that their efforts deserved. The business during the week was very large, and the entire production scored one of the greatest successes of the season.

CUES.

William Watson, of Dundee, Scotland, has arrived in New York, where he is spending a few days before going to Chicago to establish himself as a teacher and singer. Mr. Watson has met with success in both capacities in Scotland, whence he brings high endorsements as to the thorough and scientific character of his skill in voice culture.

Howard and Doyle have secured an eight years and six months' lease of the Lyceum, Chicago, with privilege of purchase, and it will hereafter be known as Howard's Theatre and conducted as a first-class family house, playing the best combinations only. The Lorin J. Howard company has been re-engaged for three weeks longer from Nov. 6 at the Howard Theatre.

Kathryn Osterman and Anna Belmont have resigned from What Happened to Jones.

Manager A. A. McCormick, of the Broadway Theatre, has consented, at the request of the trustees of the Roman Catholic Orphan Asylum, to take charge of the benefit for that institution, to be held at the Metropolitan Opera House Nov. 14.

Manager Edwin Knowles, of the Fifth Avenue Theatre, has secured a lease of the Brooklyn Academy of Music for productions this season.

Helene R. Ridgeway resigned last week from the Humanity company to accept a position with the Hopkins Stock company, Chicago. She will play leading ingenue and soubrette roles, opening in Master and Man Nov. 6.

Academy of Music, Olean, N. Y. Open time for repertoire or high-class vaudeville. *

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

One of the most sumptuous productions ever given The Two Orphans, and by far the most magnificent ever seen in Baltimore, took place at the Lyceum Theatre Oct. 31, and company played all the week to capacity. The drama is excellently done by the stock company. Stephen Grattan made his first appearance with the company as the Chevalier de Vandrey and scored an instantaneous hit. Miss Rivers did an artistic bit of work as Marianne. Jennie Kennard and Beth Franklyn as the two orphans, John W. Albaugh, Jr., as Pierre, Leonora Bradley as Frochard, and John Flood, Grace Mae Lamkin, and John T. Craven were also excellent. 7-20-8 is this week's bill.

Hazel Kirke is the offering of the Girard Avenue Theatre Stock company, Philadelphia, this week, and as staged by George R. Edeson is a series of most beautiful stage pictures imaginable. Frank Robert as Dunstan Kirke did splendid work. Valerie Berger made a winsome and thoroughly pleasing Hazel, and Emma Maddern a good Mercy. The cast also included Joseph Kilgour, Edwin Middleton, Edwin Emery, Gilbert Ely, George Barbier, Herbert Lack, Daisy Lovering, Mary Kenneran, and Carrie Thatcher. Business is excellent. The Octopus is the bill this week.

Valerie Berger steadily wins approbation as leading woman of the Girard Avenue Theatre Stock company, her latest success having been won as Hazel Kirke. She is a versatile actress and has become very popular in the Quaker City.

Edward Esmonde, whose work with the Forepaugh's Theatre Stock company has been a series of successes, recently has scored especially hits as Jim Mason in Human Hearts and as Mat Craven in Brother for Brother, receiving strong praise from the local press.

Albert Sackett has signed with the Park Theatre Stock company.

The Ralph E. Cummings Stock company, of Cleveland, played at the Lyceum Theatre, Detroit, Sunday night, Oct. 30. The entire house was sold out before noon, hundreds being turned away. The reception accorded the company was said to be the greatest demonstration ever seen in a Detroit theatre. Grace Atwell, the leading woman, made an emphatic hit with both press and public. Mr. Cummings received enough flowers to fill an express wagon. All the old members of the company were given an ovation, Harry Glazier, George Christie, and Blanche Douglas being especial favorites. Lillian Seymour, the comedienne of the company, is a Detroit girl and surprised her many friends by her remarkable advancement. She was also the recipient of handsome floral tributes. Monte Cristo was played week of Oct. 24-29 to the biggest business in the history of the Cleveland Theatre, and Men and Women bids fair to beat this record. Grace Chicora and Daisy Willard are new members of the company.

The stock company at the Columbia Theatre, Newark, N. J., is the recipient of much admiration and liberal patronage, owing to the painstaking character of their performances. The production of The Charity Ball this week is the most pretentious of their undertakings. Catherine Cook has been especially engaged for this production.

As Ralph Standish, Harry Burkhardt scored a hit in The Lost Paradise with the Columbia Theatre Stock company recently.

Victory Bateman will withdraw from the Columbia Theatre Stock company Nov. 12. Una Abel, late leading woman of the Columbus Theatre Stock company, New York, will succeed her, making her first appearance as June in Blue Jeans.

To the long list of successes scored by Sarah Truax, as leading woman of the Shubert Stock company at the Bastable Theatre, Syracuse, was added last week a pronounced hit as Agnes Rodman in Men and Women. Miss Truax has established herself as a strong favorite with Syracuse playgoers.

Channer Olney is repeating her success of last season as leading ingenue of the Shubert Stock company, her performance of Fuschia Leach in Moths having been especially successful.

Edwin Travers, Lawrence Marston, Louise Ripley, Charles Peckham, and Jessie Hyatt have been engaged, through Bennett's Dramatic Exchange, Chicago, for the Woodward Stock company, St. Paul and Minneapolis.

The Novelty Theatre, in Brooklyn, now under the management of Rubens and Engleman, is rapidly nearing completion. The interior is finished in deep red, with white and gold plaster relief work, white oil paintings ornament the boxes and proscenium arch. The balconies and pillars are in gold. The ladies' room is finished and furnished in green and gold. New seats, new scenery, a new drop curtain, and a new steam and electric plant are among the features. The house will open Nov. 19 with The Lost Paradise. Among the company already engaged are E. R. Mason, W. C. Anderson, Kate Daglish, May Wheeler, Leslie Haskell, Helen Holland, and Mary Maddern. William Henry Rudolph, late with the Alice Nielsen Opera company, has been engaged as business-manager, P. D. Ackerman as scenic artist, and George Henry Trader as stage-manager.

Jean Chamblin has been engaged for Robert Cummings' Stock company, at Ottawa, Canada. Miss Chamblin is a talented young actress, who made her mark last season as a member of William Gillette's Secret Service company.

E. L. Walton will play Dr. Bagot in the presentation next week of Triby at the Bowdoin Square Theatre, Boston.

JOSEPH JEFFERSON III.

Joseph Jefferson was stricken with sudden illness on Friday, caused by a severe cold, and took to his bed at the Holland House. The Fifth Avenue Theatre in consequence was closed on Friday and Saturday. At the Holland House it was said late Saturday afternoon that Mr. Jefferson had not left his room during the day, but that no serious result was feared.

1879.

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THE LONDON STAGE.

GAWAIN'S GOSSIP.

Sir Henry Irving Convalescent—New Productions—Charmion Officially Discouraged.

(Special Correspondence of The Mirror.)

LONDON, Oct. 29, 1898.

The Musketeer muddle still continues. At the time I last had the honor of addressing *Mirror* readers there was pending an application for an injunction by Albert Fredericks, of the Borough Theatre, Stratford, against Lewis Waller, who had booked himself and



JOHN LATEY.

company to appear at the said Borough last Monday, instead of which he insisted on playing at the Globe. The case came on for hearing on Monday morning, when the judges ruled that no injunction could be given against Waller, nor could he be prevented from playing elsewhere than where he had been booked, as it was not nominated in his bond with Fredericks that he should not play anywhere else; therefore, Fredericks' only means of redress was an action for damages.

Thus Fredericks was, through no fault of his own, compelled to break faith with the public, a thing he has never been known to do before in connection with his big and beautiful theatre. He at first threatened to let the theatre be closed for that week, but eventually he, pending the said action for damages, accepted Waller's second company, with H. V. Esmond in place of himself. Waller as D'Artagnan, Mary Rorke as the Queen, and Esme Beringer instead of Florence West, who is wife to Waller and sister-in-law to Clement Scott, as the wicked Miladi.

The two ladies were far better than the original twain, now at the Globe, Mary showing considerable pathos and Esme—who can play all sorts of parts well, from Romeo downward—manifesting remarkable power. Constance Walton, a very young beginner, was artistic and charming as Gabrielle, the Queen's faithful maid of honor, and Alexander Calvert, one of the three acting sons of the late renowned Shakespearean actor-manager, Charles Calvert, of Manchester, was a splendid Buckingham. Esmond, however, one of the cleverest character actors we have, as well as one of our smartest dramatists, was not by any means a good D'Artagnan. He suits it neither in voice, appearance, nor gesture. Indeed, he is the worst of the many recent D'Artagnans I have seen.

Meanwhile, Lewis Waller and company are going strong with the same version at the Globe. Waller is, indeed, a fine, rousing D'Artagnan, although a little too severe ever and anon to my thinking. Of course, he must presently leave the Globe to play Buckingham in Sydney Grundy's version, which Beetham Tree produces at Her Majesty's next Thursday.

The Britannia Theatre, Hoxton, a vast playhouse of lower grade than the aforesaid new Stratford house, also had its Musketeers play this week. They did not, however, bother with any new version: in fact, it would scarcely pay that management so to do. The play chosen was the one the late Charles Rice, an actor-manager long of Bradford, built in collaboration with the father of the late Sir Augustus Harris, for the late Charles Dillon, who was the best D'Artagnan of his day. At the Britannia (or "Brit," as it is locally called) D'Artagnan was played by Algernon Syms, the resident leading man, and played very well, too, notwithstanding considerable fluffiness and a comic wig.

Certain very learned writers are gushing this week over the fact that Grundy has in his Musketeers play invented what they call a "novel" way of dealing with Miladi at the finish. That is to say, that at the intercession of D'Artagnan, Miladi's life is spared. All of which gush shows that the said learned writers have never been acquainted with the hereinbefore mentioned Dillon version (which has held the stage for nearly fifty years), or they would know that that ends in exactly the same fashion.

Yet another version of The Three Musketeers is due on Monday at the Lyric, Hammersmith. This version is by J. M. East, the resident manager, and the D'Artagnan will be Charles Glenney. Charles Warner will in a week or two start D'Artagnan in Hamilton's version. Ere long, I suppose, the new and strange Musketeer boom will burst and what will D'Artagnans do then, poor things? Meanwhile, negotiations are afoot for the production of a Musketeer burlesque at a series of matinees at the Lyric, Shaftesbury Avenue, where Little Miss Nobody is going strong.

I may here mention that owing to the above indicated decision in the *Fredericks vs. Waller* case, certain of our London and provincial managers have just met in secret conclave and are framing quite a new kind of contract for the booking of dates withal. They evidently need it!

At the Pavilion in the Mile End Road, past historic Whitechapel, Manager Isaac Cohen on Monday produced his usual Autumn drama. This is again by Arthur Shirley and

Benjamin Landeck, and is entitled *Going the Pace*. It may be called a horse-play for that noble animal, which is, as ancient writers say, "very useful to man," plays an important part—yea, even more than Bonny Black Bass does in the classic hippic drama, *Dick Turpin, or The Knight of the Road*. The star steed at the Pavilion is named "Beauty," and you see it first careering to bounds in very gilded equine and human company. Anon the poor animal, whose hunting master, the hero, has in the meantime been falsely accused of murder, etc., and has to "do time"—is reduced to cabbing, and is ill treated by the cabmen, but is presently rescued by the now escaped hero, who has come to the cabyard for work. Finally, the gallant gray takes to the theatrical profession and joins a traveling circus, and it is during the gallant gray's performance in a highwayman sketch that the falsely accused hero is enabled to tear the truth out of the black-hearted villain who has pursued him and his faithful ladylove.

You must not regard *Going the Pace* as a one-horse play in either sense. Its story is certainly thin for this class of work, but it has some exciting situations. Moreover, its mounting includes some of the most striking stage pictures ever seen even at this "Drury Lane of the East," as it is officially described, perhaps, because the staging here is mostly worthy of the Drury Lane of the West. There is some spirited acting, especially that contributed by Oscar Adey, Vinnie St. Lawrence, Marion Denvil, and Ashley Page, a young stage hero who, in appearance, voice and method, strongly resembles poor old Will Terrier, and who takes care that you shan't forget it.

The aforesaid Isaac Cohen, in connection with a limited company, will, on Monday, open a new big theatre—namely, the Crown, at Peckham. There was a private view yesterday, when we found it a lovely theatre. It will be opened on Monday.

Brother Officers, written by Leo Trevor and produced at the Garrick just as I last wrote, has caught on, and this fate it thoroughly deserves, for despite sundry little defects inevitable in a writer of so little experience the drama is cleverly and brightly written and is highly interesting. Indeed, Brother Officers is one of the best plays now to be seen around town. It treats of part of the life and of certain adventures of one John Hinds, a "ranger," as we call them, in the army. John is a ranger who has by valor risen to the noble art of Victoria Cross winning; but he still retains many of his early defects of education, and, indeed, does not shine in the society which proudly delights in having a big S. Hence he is much mocked at by certain so-called swagger folk. John has a noble nature, however, and is able anon by his native shrewdness and ditto courage to metaphorically pulverize a scoundrel who has got into his gambling toils a certain young ass who is beloved by the same woman whom he (John) long has secretly worshipped. Many, like myself, are somewhat piqued at the dénouement, for honest John does not secure the woman he loves. Of course, things do fall out like that in this world, but still I for one like happy endings to most of the plays I see. Whether or no, in Brother Officers young Trevor has made a pronounced hit, as I always thought he would ever since I saw his previous effort—a one-act play called *Doctor Johnson*. Violet Vanbrugh (Mrs. Arthur Bourchier) as John's beloved; I. D. Beveridge as the aforesaid scoundrel, and Arthur Bourchier, who is the "ranger," act splendidly—a kind of thing the latter has not always done.

At the Standard, which is Shoreditch way, there has, this week, been another version of Monte Cristo—perhaps because Papa Dumas is in such demand just now. Otherwise I know not why another version should be forthcoming. The one which Fechter played here so long, to say nothing of the many preceding and subsequent versions, would have been sufficient, one would think. No version, however, has been seen in London and its environs since your Henry Lee brought his one from America to present at our own Avenue Theatre some few years back. I made it my business to sample this as I did the others. I was pleased to find it a very good version, and admirably played, chiefly by Julian Cross as Edmond Dantes, W. S. Hartford as Danglars, Harry Cane as Caderousse, Harriet Clifton, George Yates, and Beatrice Toy, all great favorites in this oriental region, as Carconte, De Villefort, and Mercedes, respectively.

What I did not like, however, was the attitude of the audience here. When I was at the Britannia (if anything a lower class house than the Standard) the audience entered deeply into the sport of The Three Musketeers, even to the extent of execrating the crafty Richelieu and the criminal Miladi and ever and anon calling upon D'Artagnan to do this, that and the other to aid the ill-starred Queen Anne of Austria and Duke Buckingham of England. At the Standard, on the other hand, the audience regarded the often more tragic episodes of Monte Cristo as quite too funny for words; and so they yelled with laughter. Such an audience deserves to be condemned to keep in our lowest class music halls, and surely that punishment would fit the crime, even to the extent of pleasing Mr. Gilbert's Mikado.

On and Off, as adapted from Le Contrejour des Wagons-lits, will be produced on or about Nov. 20 at the Vaudeville, where that highly deserving but very unfortunate Her Royal Highness will finish its short run to-night. The very latest importation, *The War of Wealth*, written by your C. T. Dazey and adapted by our Sutton Vane, is to have its first London production at the Surrey on Monday.

A fresh squabble has just broken out between Charles Wyndham and Clement Scott. Clemmy in his weekly theatrical notes in the *Daily Telegraph* has a few remarks on Louis Napoleon Parker and Murray Carson's impending new costume play at the Criterion. Among other things he (C. S.) pointed out (1) that the play is in blank verse, and (2) that it would never have been written but for Cyrano de Bergerac and the present boom in costume drama, meaning apparently those plays Musketeerful and otherwise. Wyndham retaliated with a letter in yesterday's *D. T.*, denouncing Clemmy to his head, and we are apparently in for another nice little war to the (pen) knife between these twain, who have of late a habit of falling out and parting forever, and anon making it up and swearing eternal friendship, and vice versa. This habit of theirs doesn't matter much, perhaps; but I do marvel that Clemmy didn't know that the play in question is not in blank verse and that it was written long before Cyrano de Bergerac.

George Alexander produced Walter Frith's new play, *The Man of Forty*, at the T. R. Manchester, on Thursday. I was unable to go down this time, but I hear that it scored a big success and that the acting honors fell to the said Alexander, young H. B. Irving, Sydney

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Oct. 29th Oscar Delgman, one of the
Merrimac crew, occupied a box and complimented the performance.

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Brough (son of Lionel, or "Lal"), and to those belles Americaines, Julie Opp and Fay Davis, with the accent on the Fay. The Great Ruby is going so strong at Old Drury Lane that presently four matinees a week must be given. Frank Hall, who was an esteemed old-time comic singer, comic song and burlesque writer, and who was until a few months back secretary to the Music Hall Benevolent Fund, died this week, aged sixty-two years.

At the moment of mailing to-day (Saturday) I am delighted to hear (and so will you) that Sir Henry Irving is pulling round nicely after his severe illness. He is still at the Royal Hotel, Glasgow, where he was first stricken down, but expects to be able to get out and about in a week from now. It will be some time, however, before he will be able to resume his tour, if he resumes it at all. Meanwhile, the remainder of the Lyceum company, headed by Ellen Terry, happily in fine form, are filling the dates originally booked.

Herewith is a portrait of John Latey, one of the most esteemed of London journalists.

That he is a man of all-round ability may be seen in the fact that he not only edits the highly popular *Penny Illustrated Paper*, but

that he also writes for it sundry special articles each week, including an interesting set

of theatrical notes under the signature of "The Prompter."

This, and the additional fact that Latey is a strong writer of melodrama, should make him an interesting figure to *Mirror* readers. Moreover, for kindness and unselfishness there are few to beat "genial John," as he is mostly called.

Our sweet London County Council has just

discovered that they don't like the undressing

part of Charmion's daring trapeze show at the Alhambra. They have, therefore, after allowing it for twelve weeks, asked Manager Slater to leave the undressing out. This request is, of course, tantamount to a command (especially as it is so near Licensing Day), so Charmion now appears in a teagown. For my part, I never appreciated (nor thought desirable) this disrobing part of the clever acrobat's turn; but twelve weeks seems a long while for these authorities to take before they could make a pronouncement.

GAWAIN.

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that Sir Henry Irving is pulling round nicely after his severe illness. He is still at the Royal Hotel, Glasgow, where he was first stricken down, but expects to be able to get out and about in a week from now. It will be some time, however, before he will be able to resume his tour, if he resumes it at all. Meanwhile, the remainder of the Lyceum company, headed by Ellen Terry, happily in fine form, are filling the dates originally booked.

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THE VAUDEVILLE STAGE

A BRIGHT SKETCH TEAM.



BOYLE AND GRAHAM.

Above is a picture of the well-known and popular sketch team, Charles H. Boyle and Carrie Graham, who for the past six years have played in all the first-class vaudeville houses from the Atlantic to the Pacific, and in several farce-comedy organizations, with which they have been very successful.

This season they are starring with William Jerome's Comedians, presenting *A Jay* in New York, in which Mr. Boyle plays the tramp. His success in that line of work has been phenomenal, and many critics have hailed him as the successor of "Old Hom" Hoey. He also introduces an imitation of John Philip Sousa, which is very artistic and one of the big hits of the piece.

Miss Graham (Mrs. Boyle) is an exceedingly clever little woman. She is playing the soubrette part in *A Jay* in New York, and introduces her copyrighted specialty, *Sal Skinner, the Country Girl*. The change from the neat make-up to that of the awkward, funny looking "rube" maiden is remarkable, and people who do not know how those things are done cannot realize that she is the same person.

The organizations with which this clever team have appeared are Irwin Brothers' Specialty company, Gus Hill's Novelties, The Prodigal Father, with which they were the feature for two seasons, and *A Jay* in New York, in which they are now appearing. Next season they will be starred in a farce-comedy called *A Lucky Number*, under the management of William Jerome.

THEATRES AND MUSIC HALLS.

Pleasure Palace.

Nellie McHenry makes her vaudeville debut this week, assisted by John G. Webster and a number of other performers, in a condensed version of her old success, *Patchwork*. The others are Al. Leech and the Three Rosebuds, in Their First Lesson; Lydia Dreama, ventriloquist; Leo Dervalto, rolling globe performer; Derenda and Breen, club jugglers; Madame Macart's dogs and monkeys; Juno Salmo, contortionist; A. H. Knoll and Marie McNeill, cornetists; Louise Sanford, comedienne; Leavitt and Novello; Hill and Whitaker, banjoist and vocalist, and the warrgraph.

Proctor's.

Marie Jansen makes her New York debut as a vaudeville star in a repertoire of the songs she has made popular in the past, and a few new ones. Anne Sutherland, the popular actress, makes her vaudeville debut in her Parisienne skit, assisted by Helma Hornmann. The bill also includes James Thornton, comedian; Elvira Frenelli and Thomas Lewis, duettists; the Five Cornualas, acrobats; Hall and Staley, musical comedians; Gertie Cochran, mental marvel; Florence Moore, balladist; Miss Stickney, slack wire performer; Stine and Evans, comedy duo; the Musical Ravens; Stark and Anita, aeronauts; Lewis and Daly, dancers, and the warrgraph.

Tony Pastor's.

Watson, Hutchings and Edwards, in The Dramatic Agent, head a bill which includes Maud Nugent, comedienne; Countess Von Hatzfeldt, vocalist; Matthews and Harris, in a new sketch by Arthur J. Lamb, called Caught Napping; Antoinette Cyr and Eddie Hill, duettists; Cooke and Clinton, sharpshooters; Farrel and Taylor, musical comedy duo; the Pantzer Trio, grotesques; Kilroy and Britton, comedy duo; Marie Souza, prestidigitatrix; Harry and Sadie Fields, comedy duo; Silbor and Emerson, vocalists, and Barry and Bannon, Irish comedians.

Koster and Bial's.

Williams and Walker and their company of forty people appear in an elaborate entertainment of singing, dancing and cake-walking. The Sisters Hawthorne continue to present "The Lily of Laguna" and other songs. Monroe and Mack, the comedians, who have not been together for several years, make their re-appearance as a team. The Fredricks Trio of acrobats make their American re-appearance. Kelly and Ashby, comedy acrobats; the Brothers Avolo, xylophone experts, and the six Sennets, grotesques, continue their engagements. Sir Andy de Bootjack, the burlesque, is in its fourth week.

Keith's Union Square.

Minnie Dupree and her supporting company appear in *Too Happy by Half*. The others are Max Cincinnati, a European juggling, who makes his American debut; Gina-cinta Della Rocca, violiniste; Kate Davis, mimic; the Schröde Brothers, acrobats;

Falks and Seman, musical comedians; Miss Chester and her dog; Ray L. Boyce, comedian and impersonator; Weiby, Pearl, Keya, and Nellia, dancers; the Glimmados, musical clowns; the Nondescript Trio, and Morrell and Evans, comedians. The biography has several new views.

Harlem Music Hall.

Marie Tavaré is the headliner of a bill that includes Ben Harney and company, Lawrence and Harrington, Bennett and Rich, and Golde, the Ahearns, and Kine and Gotthold.

Weber and Fields' Music Hall.

Cyrano, the new burlesque, and Hurly Burly in condensed form are the main features of the bill. Henry Lee is the star of the olio, presenting a new arrangement of his specialty.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesques, first-part and living pictures are presented, and the specialists include Hazel Terry, Eulalie, Joe Hardman, Borani Brothers, Foster and Lewis, Mendoza Sisters, and May Kellard.

MINEY'S BOWERY.—Sam Devere's company present the bill seen last week at the Eighth Avenue.

LONDON.—Al. Reeves' company offer a burlesque and an olio, introducing Al. Reeves, Barton and Ashley, Dixie, Mitchell and Jess, Cope Sisters, King Sisters, Billy Wilson, and Ben Hunn.

MINEY'S EIGHTH AVENUE.—The American Burlesquers are presenting the bill given last week at the Bowery.

OLYMPIC.—Matt Flynn's Big Sensation company furnish the week's diversion in Harlem.

DEWEY.—Fields and Lewis' Broadway Burlesque, headed by Lottie Gilson, John Kennell, and Fields and Lewis, are here this week, presenting an olio, followed by a burlesque.

HE KNEW SHE WAS BLACK.

One afternoon during the recent engagement of Josephine Gassman at Proctor's a Mission man overheard an amusing conversation between two young fellows who sat directly behind him. One of them was built on the "Willie Fresh" plan, and knew everything about vaudeville from A to Z (in his mind). The other was a simple "Rube," who was evidently from Plainfield, N. J., or some other rural neighborhood, and was being shown around by his fresh friend. The know-it-all commented flippantly upon the various performers as they came out, calling them all by their first names as though on the most familiar terms with them. When Miss Gassman appeared, smiling through her grease-paint coon make-up, Fresh turned to his jay friend, and said: "This girl is all right; she sings coon songs in great shape. No wonder; she was born right on a plantation and brought up along with the rest of the niggers until she got wise and ran away to go on the stage. She's a great little coon, Jo is, I tell you."

"Why, she isn't a darky," said the hayseed; "she's only fixed up with stove polish or something."

"That shows all you know about these people," said the vaudeville encyclopedia. "I've seen her on the street a dozen times with a swell coon promenading on Sixth Avenue. If she ain't a coon, then the ace of spades is lily white, see."

Just at this point Miss Gassman, whose make-up does deceive a great many people, rolled up the sleeve of her dress and showed her white arm for several inches above the grease-paint. The "Rube" turned to his friend for an explanation, but that gentleman was busy reading his programme upside down. Several people who had been annoyed by his fresh remarks looked around and smiled, and as his collar was beginning to wilt he grabbed his simple friend by the arm and the pair made a hasty exit.

HAMMERSTEIN IS HUSTLING.

Oscar Hammerstein is a very happy man these days. The plans for his new Victoria Music Hall, which he is building on the corner of Forty-second Street and Seventh Avenue, were approved last week by the Building Department, and he is now at liberty to go ahead with a full supply of steam and put his building up in record-breaking time, which he promises to do.

An army of workmen were as busy as bees last week under the watchful eagle eye of the unquenchable builder-author-composer-artist-manager.

A MINOR man met him the other day, and found him in the finest spirits over the outlook for his latest scheme. "I tell you," he said, "I'll have that house up in half no time, and when I open it, the whole thing, building, entertainment, novel ideas and all, will open the eyes of the New Yorkers. I have built many theatres and have learned many lessons. The result will be shown when the Victoria opens. I hope to make it the model music hall of America, if not of the world."

It is worth going miles to see Mr. Hammerstein in his role of superintendent of construction. Not a detail escapes him, and every man around the place puts in a full day's work, simply because he cannot help being infected with the energy which is the chief characteristic of Mr. Hammerstein.

HENRY LEE'S NEW IDEA.

Henry Lee, who is playing a return engagement this week at Weber and Fields' Music Hall, is introducing a novelty which makes his act more than ordinarily interesting to the audience. Instead of disappearing into the wings to make his changes after each impersonation, he retires behind a gauze curtain, through which the audience may see exactly how he changes from General Grant to Pope Leo and from Bismarck to Dewey in a few seconds. The mysteries of make-up are laid bare, and, of course, the public watches the proceedings with the keenest interest.

A NEW BURLESQUE COMPANY.

Manager David Kraus, of the Dewey Theatre, will put a burlesque company on the road shortly, which he promises will be the finest organization of its kind in the country. The name of the company will be the Dewey Burlesques. Mr. Kraus says that he has thirty weeks booked solid in large cities already. The burlesque will be Harry Dodd, of Belle of New York fame. The specialties will be the best procurable, and the scenery and costumes will be very elaborate.

HOW NOT TO WRITE A POPULAR SONG.

Brownson and Smithson were clever young men; their friends all acknowledged that. They had written two comic operas in collaboration, though as yet their efforts were not produced, and while waiting for their ambitious imitations of Gilbert and Sullivan to make them famous they determined to take up popular songs. It was Brownson's suggestion that started them off, and as Smithson said the idea was a good one the adventurous couple commenced work on three songs that were calculated, as Brownson put it, to make "The Wabash," "Mamie Reilly," and "I Love You in the Same Old Way" look like thirty cents."

Smithson wrote the music and Brownson the words. At college Brownson wrote so many ballads, rondels and other forms of French verse and did them all with such a superficial cleverness that the boys called him "the American Dobson." But the lyrics he turned out for the comic operas were, to his mind, so superior to his college verse that he began to imagine that he could do anything in the metrical line, even write popular songs. Smithson was even more confident than he that they would achieve instant success in their new venture. "We ought to knock spots out of the other fellows," he said; "your words are really good for that sort of thing—no false rhymes such as 'name' and 'rain,' 'mine' and 'time,' and the like; and my music, if I do say it myself, is just right."

So Brownson had the words of the three songs typewritten, and Smithson wrote out the music as carefully as possible. They tried them for the fiftieth time on the piano, and went downtown to call on the publishers.

On the sidewalk before the building in which the publishing firm have their offices stood a group of variety people, and when the young man finally got up the stairs and into the chief office they saw still more "artists." In an adjoining office some one was trying a new song, in another the pianist of the firm was playing the latest hit for a soubrette, and in the room where Brownson and Smithson stood a colored variety team were pounding out something in rag-time. Brownson had expected to be received with open arms, or something of the sort, but nobody spoke to him; and when, after waiting half an hour, he told a young man at a desk he and his friend wished to submit some songs, he was directed to leave them and to call back in a week. "You can't expect us to look them over now," the young man said; "but call in, say, next Tuesday and you'll find out whether we like them or not. Mr. Tompkins spends an evening each week trying new songs, and if there is anything in what you and your partner have done we'll take care of you."

Being "taken care of" was a new experience for Brownson and Smithson, who hadn't the least idea what it meant. They spent the week in wondering what percentage of royalties the publishers would give them, for, of course, it was a foregone conclusion that the songs would be accepted. Perhaps, indeed, as Brownson ventured to hope, they would be made a cash offer for the entire publishing rights, and with the firm determination not to accept less than \$1,000 for the three songs the author and composer called on the publishers on the specified Tuesday.

Alas for the dreams ("pipe dreams," as Brownson sorrowfully said later) of aspiring geniuses! Mr. Tompkins himself received the young men, and told them that the songs would not do. "You boys," he said, "don't seem to understand what the public wants, but I can see that you are clever enough to do good work if you are tipped off in the right direction, and I'm willing to waste a little time on you. Come into my office, and I'll give you a few pointers."

Brownson and Smithson, crushed and yet hopeful, followed the head of the firm into an inner room, where they received this lecture from the man who had been writing songs for nearly twenty years:

"Each of the three songs you have written together," he began, "is a good example of how not to write a popular song, and if I desired to be humorous at your expense I would advise you to write appropriate satirical text, and have the songs printed in a little pamphlet, modeled on Andrew Lang's 'How to Fail in Literature.' You have aimed too high and too low; you have tried to educate the public, always a dangerous thing to do, and, at the same time, misled by certain illiterate songs popular because of their music, you have produced lines that are absolutely kindergartenish, while the melodies you have supplied are musically but not catchy."

"A song generally makes a hit because it deserves to be successful, and when you come to analyze successes you will find that nowadays when a song sells by the hundred thousand copies, the idea, though old, is skillfully treated and the music is very good, or the idea is so original that it attracts attention at once while the music, though sometimes all right, is in most cases only fairly good. 'The Mother of the Girl I Love' was one of last season's successes because of its original idea, though the music of the chorus was quite catchy, and, despite your possible criticism that the story was extravagant and altogether improbable, was a big seller. I will admit that no judge would ever ask a prisoner appearing before him with her lawyer whether she could afford to pay the counsel; but the young men and women throughout the country who applauded the song in the variety theatres saw nothing incongruous in its story, and it is to them that you must appeal; for they practically make up your public. Sing if you will at the song, make fun if you wish of the tastes of those who made it popular; but, all the same, if you can give me to-morrow a song equally as impossible, to your mind, and equally as good to mine I'll give you \$500 for it."

"On the Banks of the Wabash, Far Away" was, on the other hand, a remarkable instance of an old idea cleverly treated, and the music, you must acknowledge, was pretty and catchy. It was the biggest success in the "home song" line this country has known of late years, and yet how many similar songs have been written. The man who wrote it writes both the words and music of all his songs, and he knows his public. That he is familiar with what is wanted was evident when he put forth 'Just Tell Them that You Saw Me.' There you have a new treatment of what may be styled the 'wayward girl' song, the theme of which is old and new. But the public will not stand for that kind of song to-day unless you present a new reading of the theme. Some years ago the big hit one season was 'The Picture that Is Turned Toward the Wall,' a model of its kind, but the author of 'Just Tell Them that You Saw Me' realized that times have changed, and he made but brief reference to

the girl leaving home, but occupied himself with the possibility of her returning. His title, too, was good and his music appropriate. Another example was 'Whisper Your Mother's Name,' in which the girl in question was not wayward but left home because her mother was opposed to her marrying 'Jack.' A new reading again and the music was exactly right, while the words were remarkably good.

"Unfortunately, however, you have given us the 'wayward girl' song in its old shape. Your title is not good, to begin with. 'Back Among the Folks at Home' is not striking, and too suggestive of a minstrel song. The words are not bad, but the music is not good enough to carry the words and the idea. Let me caution you, though, against ever using such a line as 'Now she's sadly disillusioned, false the things he told her of.' In another place you use the word 'obstacle,' and in another 'environs.' 'Obstacle' is too awkward and rough a word to use in a song, and as for 'disillusioned' and 'environs' they are wholly impossible. If you are trying to write a song that will not be popular, the best way to do it is to use in every line words that the young women who play songs of the day on pianos do not understand."

"Your waltz song would go in a comic opera, but for popular song purposes it is not the right kind. You took up the sort of waltz song that praises some particular girl because you thought it was easy. I wonder at your assurance. Any musician can write a waltz, but a popular waltz song of the 'Daisy Bell,' 'Paradise Alley,' 'Down in Poverty How,' 'Sweet Rosie O'Grady,' 'Elsie From Chelsea,' and 'Mamie Reilly' kind is extremely difficult. Strangely enough, Maude Nugent, who wrote 'Sweet Rosie O'Grady' and 'Mamie Reilly,' had never written anything before, but she had sung on the variety stage for a few years, and she knew what was wanted, and was clever enough to make her productions just right. 'The Sunshine of Paradise Alley' was a pretty song, and so great a hit that Ford and Brattton, its authors, dropped other things and took up song writing and have been sticking to it ever since with more or less success; but are you aware that before the publishers of the song considered the chorus to be all right it was rewritten six times? Harry Dacre, the English writer, made a big hit with 'Daisy Bell,' but that was a long time ago. Song after song was produced by him, all clever, for Dacre is something of a genius, but he didn't again score a success until he wrote 'Elsie From Chelsea.' Is it in view of these facts as easy as you thing to write a popular waltz song? Give the people something they want, something the boy in the gallery whistles the first time he hears it, something the children will sing in the street as they play, something the young folks will dance to at socials, something the girls will call 'grand' and play on the piano all day. Don't make your words too literary. Take 'Sweet Rosie O'Grady' as a model, and forget all about literature and the magazines."

"Your third song needs better music, but I would advise you to leave coon songs alone. Sentimental and coon songs are very difficult to write, and in songs of the latter class you must be up to date. Bring in cake-walks, negro balls and rows between a wench and her man, but do it cleverly and make your rag-time music 'cooney' enough, even if you have to get a colored man to arrange it for you; however, if you want to extenuate a certain darky lady, and can write good words to tunes as catchy as those of 'Dora Dean,' 'My Gal is a High Born Lady,' 'My Coal Black Lady,' 'How I Love My Lu,' and 'The Warmest Baby in the Bunch,' all right. Your music, though, must be irresistibly catchy. There are several varieties of coon songs, and almost every week a new one entirely different from the rest comes out. 'I Don't Like No Cheap Man,' by Williams and Walker, who wrote 'You're Not So Warm,' is distinctly clever and a hit. 'All I Wants Is My Chickens,' 'Dat Ain't No Lie,' 'I Don't Allow No Coon to Hurt My Feelings,' 'The Stuttering Coon,' and 'I'll Break Up This Jamboree' are all examples of original coon songs. The 'New Buny' kind of song has been overdone, the 'Mr. Johnson' and 'Crappy Dan' kind is getting hackneyed, negro march songs must be 'Sousa-like' to win out, while silly songs are not wanted at all. Songs like 'Enjoy Yourselves' and 'Get Your Money's Worth' are in a class by themselves, and if you can write their equals you will make money. There have been too many 'Take Your Clothes and Go' songs, from 'I Want Dem Presents Back' down to 'I Guess This Is Going to Bring You Back,' but there is room for a few good ones of this kind. 'Take Your Clothes and Go' is excellent in every way, and its sequel, 'Let Me Bring My Clothes Back Home,' is even better. If you can do anything as good as these songs your financial reward will be great."

"Good descriptive songs are in demand, but they must be original in idea and the music suitable. Get a good title—not an easy thing to do—and work out your idea in a fresh, un-hackneyed way. Make the music of the verse dramatic, and make the chorus a slow waltz. If you find descriptive songs too difficult, try sentimental songs. Here the music is almost everything, though the words count for a good deal sometimes. March songs of the 'Liedmette' and 'Isabelle' order are good songs for singers, but the two I have instances are the only two that have sold in large numbers. Avoid comic Irish songs. They do not sell. All the world has heard of 'McClusky,' 'McGinty,' and a few other gentlemen from Ireland, but while the public has applauded those who told of their adventures it hasn't purchased copies of the songs. 'Her Golden Hair Was Hanging Down Her Back' and 'Oh, Uncle John' kind of song has been done too much, but a good serio-comic song, like 'The Maiden Didn't Know a Single Thing,' 'Like a Good Little Girl Should Do,' and 'You're Not the Only Pebble on the Beach,' would be acceptable, but it must be bright and not vulgar."

"From what I have told you, you will see that the popular song business is not a bed of roses. In three years I have written eighteen songs, three of which were hits; the others just about paid expenses. We publish here each season a large number of songs in addition to my own, but how many real successes do you think we have? Three or four a season perhaps. It is the same with the other houses, it is the same with all authors and composers of popular songs. If you go into this line you will have for rivals some clever men—men who try to give the public what it wants, and yet who, despite their cleverness, fail frequently. If you take up popular songs, you must have brains, nerve and patience. Your song is accepted, intro-

duced, and if received with some favor is published. If it makes a hit, well and good; if not, try again, and keep on trying. Don't be discouraged. The man who wrote 'The Mother of the Girl I Love,' one of the three or four hits of last season, did not make \$250 on half a dozen songs he wrote previously. The author of 'The Warmest Baby in the Bunch' had but one other big success in the four years he has been writing songs. When you have mentioned 'The Picture that Is Turned Toward the Wall,' and 'Two Little Girls in Blue,' you have exhausted the list of successes of the clever man who has been writing three or four songs a year for years, and it is some time since those songs came out. It is not easy to write a song clever enough to be published; it is still more difficult to write a successful song. Still, I wish you luck, and if my suggestions will help you, you are welcome to them."

ROBERT F. RODEN.

A GOOD SUGGESTION.

Some time ago a letter was received by THE MIRROR from one of its constant readers, in which a good suggestion was made. It was to the effect that under the names of vocalists in the programmes the names of their songs and the names of the authors and composers should be printed, in order that people in the audience may know what to ask for in a music store in case they take a fancy to any song while it is being rendered on the stage.

This is an excellent idea. It frequently happens that a melody or the words of a song make a deep impression at the time it is sung and several people in the audience make up their minds to buy it. The impression passes away in a few hours, and they find it difficult to remember even the name of the song which has pleased them so. If the names of the selections were printed with the name of the vocalist, they would serve as memoranda, for when the programme is being looked over at home the fact that some certain song was catchy and ought to be on the piano in the front parlor is brought to mind, and the husband or brother is told not to forget to get it on his way home the next evening.

If the idea were carried out it would be a good thing for everybody. Not only the publishers would benefit, but the authors and composers, by the increased sale of their works. It would be a good thing for the performers, too, especially for those who do not pronounce distinctly enough to give the audience an idea of what they are singing about.

The programmes in the majority of the vaudeville houses do not give enough information about the performers. People like to read through the bill, and get a good general idea of what they are going to see. Many a performer whose name is printed down at the bottom of the bill among the prices of admission and the lines telling the name of the piano and the kind of water filter used in the house, with a bare line telling of his specialty, has astonished the audience with his versatility and talent by doing a lot of things that the programme gave no hint of.

At any rate the correspondent's idea is a good one, and ought to be followed up by the publishers, who could probably find some method of getting managers to consent to the innovation. It is done now in a few cases, and there is no reason why the custom should not be general.

IS THE COON CRAZE DYING OUT?

For several years past the vaudeville stage has been covered with a sort of black cloud. Innumerable colored comedians, sketch teams and cake-walkers have been seen on its boards in all sorts of entertainments, ranging from the very amusing and enjoyable to the wild and terrible. As if this were not enough, coon songs have been turned out by the carload every week, and so much rag-time stuff has been sung that composers find it hard to bring their brains into a condition for writing the simple, straight melodies which used to charm a few years ago before this syncopated, double-note craze struck the country.

So much "coon stuff" has been handed out to the patrons of vaudeville that they are beginning to show symptoms of weariness, and the indications are that the great army of cake-walkers, sand shufflers, vocalists and "pickaninnies" will soon have to go back to the less pleasing employments from which they emerged when there began to be a demand for their services on the stage.

It will be a case of the survival of the fittest. There are a few colored performers on the stage who have a perfect right to be in the business. They have established themselves in popularity by their cleverness, and they will always be sure of engagements, but the sooner the others are relegated to the obscurity they deserve, the better it will be for vaudeville. The really clever negro performers now before the public can be counted on the fingers of two hands.

A COSTLY PRODUCTION.

The management of a company in which Ollie Eaton does a dance called "Queen of the Night" issue a little circular which is a gem in its way. It reads as follows:

"N. B.—Miss Eaton's dress contains 104 yards of black silk, 250 yards of silver braid, 3,500 yards of silk thread, 394,967 silver disks or spangles, weight 12½ pounds, and required 2,880 hours of labor to complete—i.e., the work of ten sewing girls each working six hours a day for two months. Now, take your pencil and figure \$1 per yard for silk, 15 cents per yard for braid, 10 cents per spool for thread, 100 yards; \$18 for spangles, then add 10 cents an hour for sewing girls and you will have the cost of this wonderful dress. Figure it up! It will surprise you!"

No mention is made of a prize for the person who guesses nearest to the correct answer, but there certainly ought to be one, as it is an imposition on the average audience, especially in the wild and woolly West, to ask them to spend the evening in solving a problem in arithmetic without giving them any hope of substantial reward for their efforts.

A GOOD TRADE MARK.

Billy Barry and Hugh Fay, the Irish team, have both passed over to the Great Beyond. They left children behind them, however, and some of these children have taken to the stage. Elfie Fay, a daughter of the tall man who understood so well how to portray the conceited Irishman with a smattering of education, has gone into vaudeville. She is said to be very pretty, and to bear a striking resemblance to Lotta in her "cutest" days. Charlie Barry, one of the younger sons of the late lamented Billy, who used to be a member of his father's company, and is a clever singer and dancer, will probably form a partnership with Miss Fay, and when they make their joint ap-

pearance the good old trade mark of Barry and Fay will be once more in use.

CYRANO AT WEBER AND FIELDS.

Burlesque by Harry B. Smith and Edgar Smith; music by John Stromberg. Produced Nov. 3.

Cyranose de Bricebrac
Ragamuffin
Christmas de Newendet
John Sloppyweather
Le Pret
Count de Pouch
Horatio Steak
Captain Carbuncle de Gassaycon
Sellwows
Glory Hallelujah
Roxy
Liz
Elaine
Clairette
Juliette
Soubrette
Count Absinthe-Prappé
Count Patsy de Clam
Count A Bas Tontiemonde
Count Vive l'Armée
Count Chateau Lastie
Count rac-ker-jak de Hackensack
Count Bourdeaux de Marsellinaise
An Old Gent
Hissou
M. Rustaire
Gaff Coccine
Duchesse de Marwhine
Duchesse de Crème de Monthé
Baron Nième de Kodia
Baron Jumpingde Maniac
Baron Almanaca de Sevilia
Baron Canavash de Hypochondrie. Stella Gray
Chef

Weber and Fields' little music hall was packed to the doors on Thursday evening last with the usual crowd of well-dressed, happy, expectant people, who had assembled to see what the two Smiths would do with the beautiful play of Cyrano de Bergerac, in their burlesque, which they call Cyranose.

Hurly Burly, cut down to one act, put the audience into great humor for what was to follow. While Peter F. Dailey was finishing his song, "Kiss Me, Honey, Do," there were cries of "Lu!" "Lu!" and the genial comedian was forced to sing last season's success, for which he made up a couple of funny impromptu verses.

The first scene in Cyranose is very pretty. It shows the corridor of the Hotel de Begorra, with a little stage on one side. The people enter and occupy a balcony from which they view the performance. The dresses in this scene are wonderfully pretty and the scene is very animated. During this scene The Heathen, a short travesty on The Christian, is introduced. In this clever Mabel Fenton had the chance of her life, and took full advantage of it. She gave a marvelously correct imitation of Viola Allen in voice, action and gesture, and scored the hit of the evening. Charles J. Ross was John Sloppyweather, a theatrical shoemaker and "sole-saver." His lines were all puns upon the words soul and sole, so it is not at all surprising that there were not many laughs at his lines. He looked well and acted with his usual force. John T. Kelly was decidedly funny as Horatio Steak. Lee Harrison, Josephine Allen, and Aimee Angeles were efficient in small parts. At the conclusion of The Heathen a small curtain was dropped and raised again immediately, to show that the travesty within a travesty was over. Then Cyranose began in earnest.

The burlesque follows the lines of the original play very closely. All of the principal situations and scenes are travestied. The only trouble with the piece is that there is too much of it, and some of the scenes dragged in a way which is unusual in this house, where quickness and dispatch are the watchwords. The usual cutting down process is now going on, and within a week the burlesque will undoubtedly be in excellent shape.

Lou Fields was excellent as Cyranose. His nasal organ was, of course, made a special feature. It was not only long and ill-shaped, but it had a habit of tilting when its owner was insulted, and in one scene it glowed with electric fire, and enabled the eyes above it to read a letter by its light. Joseph Weber was Ragamuffin, the poet-baker. He had some funny lines and spoke them in a way which won laughs. Charles J. Ross as Christian looked very handsome and delivered his lines with good effect. David Warfield, Peter F. Dailey, John T. Kelley, and Lee Harrison came in and out at intervals, and helped on the fun generally. Fay Templeton played Roxy in a blond wig and a very pretty costume. She made a hit with "Keep Away from Emmeline," which was transferred from the amputated half of Hurly Burly. The large, shapely and pretty chorus distinguished themselves as usual by filling the stage with animated groups, gayly dressed.

A song in the last scene is perhaps the best thing in the new burlesque. It was sung by the full chorus, who were dressed as cavaliers, in gorgeous costumes, with crimson cloaks lined with green satin, which they manipulated with great dexterity and with very pretty effect as they sang the song, which was a serenade to the heroine. Little Bonnie Maginn, perched on a pedestal in the centre of the group under a red light, was a picture long to be remembered. She was in evidence all through the piece, and her brightness and vivacity helped the scenes materially. Another special feature was the song and dance by the Angeles Sisters, Josephine Allen, and Nellie Beaumont, called "Perhaps You May Not Like It." It is a pretty number and was well rendered. The other popular girls of the company, Rose Beaumont, Frankie Bailey, and the Lucy's and Helens and Mays and Minnies and Sadies of the chorus contributed their share to the pleasure of the audience. During the first scene of Cyranose Bebbie Clayton introduced a new dance, in which her agility and suppleness were once more amply demonstrated.

The scenery and costumes left nothing to be desired. When the curtain fell at midnight it was raised again so that the floral tributes could be passed over the footlights. Several of the pieces were for Mabel Fenton, who deserved them for her artistic work as Glory Hallelujah.

PROFITS IN PARIS.

The theatres in Paris are obliged by law to make known their receipts to the public. For the past year the Folies Bergères was the most prosperous of the music halls, its receipts being \$276,760. The Olympia came next with \$135,345. It would be interesting if the same law prevailed in New York. Some of the legitimate managers who pretend to look down upon vaudeville would have their eyes opened so wide at the receipts of the vaudeville houses that they would have great difficulty in getting them closed again.

BIG TIME IN BUFFALO.

The Black Patti Troubadours played a highly successful engagement at the music hall in Buffalo recently. The house seats

VAUDEVILLE.

VAUDEVILLE.

SUCCESS UNPRECEDENTED
AT THE HARLEM MUSIC HALL LAST WEEK.

RILLIE DEAVES

assisted by the talented young singing comedian EVAN A. GAMBLE,

in her new comedy sketch

Monday and Tuesday.

THIS WEEK—BALTIMORE, MD. I

BURTON & SEAMON, Sole Agents, 45 West 23rd St., N. Y.

CHICAGO CAPTURED BY

THE HAWTHORNE SISTERS

In their latest London success, "THE LILY OF LAGUNA." Here is an example of gr. as the

recommendations:
The Hawthorne Sisters appeared in a brand new operetta at the Dearborn, yesterday, and did their share in creating the "standing-room only" sign to be used at that place of amusement. The Lily of Laguna is the title of the opera. One of the sisters is the lily and the other is the gay military chap who wins and wins her in one round. Each one makes the most of the time allowed, and the audience testified its hearty approval.—Chicago Chronicle.

All communications to this office

JOSEPH HART & CARRIE DE MAR

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JOSEPH HART STAR VAUDEVILLE CO.

En route. Direction WEBER & FIELDS.

MAUD COURTNEY

In her original specialty, THE OLD TIME SONGS (Copyrighted).

"Maud Courtney is the first one to make a specialty of this sort of thing."—Cancer in Daily Telegraph, Aug. 6.

SEYMOUR

AND

EMILIE

HOWE EDWARDS

In the latest success by an American Team in London and the Provinces.
Abroad indefinitely.

Permanent address, Union office.

GERTRUDE RUTLEDGE

"THE ENGLISH CHAUNTRESS."
BIG HIT, DEARBORN THEATRE, CHICAGO.
RE-ENGAGED WEEK OUT. 30.
First Vaudeville act to play two consecutive weeks at this house.

MASON MITCHELL

(of Roosevelt's Rough Riders).

In an Illustrated Recital of the Battles of Las Guasimas and San Juan.
Address W. L. LYKENS, Room 9, Mirror Building, 1432 Broadway, N. Y. City.

Debut in Vaudeville of the Beautiful and Talented Actress.

Anne Sutherland

Something new and novel. A unique PARISIENNE SKIRT. Opened Proctor's 23d Street Theatre, November 7, 1898. For time and terms apply to

W. L. LYKENS, 1432 Broadway, Room 9.

CARYL WILBUR

CLOSES WITH MISS LILLIAN BURKHART OCT. 30.

Propositions invited. Sketches wanted. Will join female star desiring to enter
Vaudville.
Address 131 W. 40th Street.

HARRIGAN

The Original Tramp Juggler.

Keith Circuit.

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CHAS. HORWITZ

(OF HORWITZ & BOWERS.)

Writer of the most successful sketches, monologues, lyrics, parodies, etc., for the Stars of the Vaudeville stage. Among Mr. Horwitz's clients may be mentioned Henry H. Dixey, Hilda Thomae, Filmon Rogers, Fredova, Grace Sherwood, Carr and Jordan, Wills and Loeb, Ray L. Joyce, Loney Haskell, Barnes and Simon, and many others. For terms, etc., address CHAS. HORWITZ, care W. Witmark and Sons, No. 8 W. 29th St., New York.

GREEN AND FRIEND

IN THE COMEDIETTA by RICHARD CARLIE, ESQ.

MRS. BRUNO'S BURGLAR.

A Refined Comedy and a Laughing Success.

Sale Agent, R. GRAU, 66 W. 33d St., N. Y.

JOE WELCH

THE ORIGINATOR OF A HEBREW SPECIALTY.

SAM DEVERE CO.

En route.

JONES, GRANT and JONES

THE MOST ORIGINAL COLORED ACT ON THE STAGE.

En Route Harry Williams' Own Company. Per address care of P. A. Mills, 45 W. 29th St., N. Y.

A SUCCESSFUL COMEDIAN.



RAY L. ROYCE.

After an absence of several months, during which time he has filled numerous engagements in the leading vaudeville theatres of the West, the above popular entertainer returns to the East, where he opened his engagements at Keith's Union Square Theatre Nov. 7, with the balance of the Keith circuit and other first-class engagements to follow.

The entertainment offered by Mr. Royce is one of the most unique, artistic and thoroughly enjoyable now in vaudeville. His "act" is distinctly original, and entirely different from all other monologues. He seems constantly studying to improve and brighten his work by the introduction of new and artistic "bits."

His performance has always reflected to a marked degree intelligence, refinement and artistic ability, a combination of qualities much appreciated by managers of high-class vaudeville theatres and their patrons, and his name on the programme is everywhere a welcome one. As the Boston *Herald* says, "Ray L. Royce, who stands at the head of 'single entertainers' who make a specialty of character types and mimicry, is an exceptionally clever artist, and a feature of any vaudeville bill, no matter how strong."

We predict that his present engagements will but strengthen the enviable reputation the above qualities have previously merited.

3,000 and has room for 2,000 standers, and it was packed throughout the engagement. On Tuesday evening Voelkel and Nolan agreed to give up the hall to Theodore Roosevelt and Chauncey M. Depew for a political meeting. They also gave the services of the Troubadours Sextette, who made a tremendous hit with the audience of 5,000 in well-rendered patriotic songs, in the choruses of which the audiences joined with great gusto.

CAWTHORN AND FORRESTER.

Cawthorn and Forrester have made one of the greatest hits in vaudeville ever known on the Pacific Coast. The California press and public have united in calling Susie Forrester "the May Irwin of the vaudevilles." Music publishers and song writers offer her all kinds of inducements to sing their "coon" songs. She has accepted the terms of E. W. Armstrong, proprietor of the Model Music Store, and put on his song, "Ma Hoodoo Honey." In three days her singing created such a demand for the song that Mr. Armstrong, aside from his original arrangement, presented her with a handsome hand-carved rosewood double-tongued music box as a token of his appreciation of her inimitable rendition of the song. Herbert Cawthorn is heralded as one of the cleverest character comedians ever seen on the Coast. They are a clever team, and it would be hard to find two people who work more admirably together. Their sketch is the acme of neatness and refinement, filled with laugh producing matter and originality. Their work deserves the greatest praise and they merit the success with which they are meeting. They will begin a return engagement on the Proctor circuit on Nov. 21, and will be seen at all the leading Eastern houses during the season.

A DISTURBER AT THE EIGHTH AVENUE.

During the performance of Sam Devere's company at the Eighth Avenue Theatre last Wednesday evening a person in the balcony made himself obnoxious by frequent boisterous laughter, which was the subject of jokes by both the company and the audience.

When Joe Welch came on for his turn, the fellow's guffaws became so constant as to drown Mr. Welch's voice and compel him to cut out his monologue. After the performance some three hundred gallery boys waited for the offensive individual to come out, with the intention of mobbing him. He escaped by a side door into the adjoining cafe. The crowd fought for admittance at the door and two policemen had to charge upon them repeatedly to drive them back. They retired to the other side of the street, and waited for almost an hour for the man to come out, but he had escaped by a back way. Before going he apologized to Mr. Devere for the annoyance he had caused, and claimed to be subject to fits of hysterical laughter.

LYKENS' LETTER.

W. L. Lykens, the vaudeville agent, received an odd letter last week from a manager in a small Western town. Mr. Lykens is agent for Amelia Summerville, Anna Sutherland, and other well-known stars who have recently gone into vaudeville. This manager is evidently not familiar with up-to-date vaudeville, and evidently thinks the stars advertised in *The Mirror* by Mr. Lykens are about to go on tour with big companies. He says: "Can you give me a date for Amelia Summerville or Anna Sutherland this season? The season so far has been very prosperous, having played Willie Collier, Contented Woman, Stranger in N. York &c. to big receipts. Can do the same if not better for any of the above. Kindly remember we should you be booking this way."

LAST WEEK'S BILLS.

PACON'S.—The exceptionally strong bill presented at this house served to draw large audiences to every performance given during the week. Many musical people were interested in the vaudeville debut of Attalie Claire, late prima donna of the Castle Square Opera company. She was appreciated as thoroughly by the regular habitués of the house as by those who came especially to hear her; though both classes would be better pleased if her songs had been selected with more discretion. Maggie Cline, of course, understood the work in hand better, and the moment her genial face appeared every person in the house was "with her." She was not permitted to leave the stage without rendering "Trow Him Down, McClusky." John W. Ransome as usual won much applause, and the approaching election afforded plentiful opportunities for his nimble wit to juggle with. The dramatic gem of the programme was Milton and Dolly Nobles' ever delightful sketch, Why Walker Reformed. With every line given its best value and every situation made the most of, it is no wonder that these sterling players and their play are always enthusiastically received. Caron and Herbert, the clown and acrobat, repeated the success of the previous week at the Pleasure Palace. Others on the bill were Tim Cronin, the three Brothers Rossi, Nestor and Bennett, Foy and Clark, Charlotte Ray, John H. Shepley, Juno Salmo, Fields and Salina, Deets and Don, and Cross and Holden. The wraphraph was retained.

TONY PASTOR'S.—Morton and Revelle were the stars of the bill and scored an unqualified hit in their eccentric comedy act, with its rag-time words attachment, which won them any number of encores. Odetta and O. G. Seymour were seen in a comedy sketch, in which a little of everything was done in a clever way. Odetta's dancing was a special feature, and Seymour's acrobatic comedy work was applauded. Lizzie B. Raymond revived some of her old song hits, and sang some new ones, too. They all went like wild fire. The Glissando Trio played on various instruments and worked in some acceptable comedy business, which met with approval. John and Bertha Gleeson danced with uncaring accuracy to the music of Mike Bernard's rag-time jigs. Dick and Alice McAvoy were right at home with their Hogan's Alley kids act, in which they do some excellent dancing. Ellsworth and Burrow won a good many laughs in their sketch, A Happy Pair. Conway and Staats threw jokes at each other and succeeded in their attempts to make the time pass pleasantly. Some excellent dancing by Williamson and Stone, a comedy sketch by the Lorraines, some juggling by Barnett, a skit by Barrett and Learned, some coon songs by Arline Wyatt, and the tricks of Henry Mohr's dogs rounded out the bill, which attracted large audiences.

KEITH'S UNION SQUARE.—Harry Woodruff made his first appearance at this house in his comedietta, A Bit of Instruction, and pleased his admirers with his earnest interpretation of the part of the matinee idol. His assistant's name did not appear on the programme. Mr. and Mrs. Arthur Sidman made their accustomed hit in A Bit of Real Life, which has been praised times without number in this column. Mr. and Mrs. Charles T. Ellis, assisted by Thomas A. Grady and Little May, proved diverting in the sketch An Artist's Dilemma, by Herbert Hall Winslow. Mr. Ellis' rendition of his latest song, "Good-Bye, Mother Darling," won him plenty of encores. Beautiful Giacinta Della Rocca, who was seen here in the opening bill at Hammerstein's Olympia a few years ago, returned to charm us with her exquisite violin playing and her pretty face. She plays as sweetly as ever. The Metwood Troupe, and Mason and Forbes, European act, which held over from last week, met with continued favor. C. W. Littlefield delighted many things successfully, and was applauded generously. A smart comedy sketch by Joe and Nellie Doner, some good music by the Hart Brothers, illustrated parades by Kilroy and Britton, popular songs by the La Porte Sisters, a Kabe sketch by Mason and Mason, some whistling solos by Walter Fellows, and several splendid new views on the biograph were the other features of the bill.

PLEASURE PALACE.—Robert Hilliard held the attention of large crowds with his clever work in the Littlest Girl. The sketch retains its popularity wonderfully well. Edwin Holland, John Wolfe, and Little Alice assisted Mr. Hilliard in a thoroughly pleasing way. Beanie Bonelli was warmly welcomed on her reappearance after a long absence in the West. She sang a budget of songs and aroused great enthusiasm with her flag song. She looks well, and her voice is in excellent condition. Kara, the marvelously quick juggler, made a tremendous hit with his original and diverting tricks. He does things with so much ease and grace that it is a real pleasure to watch him. The Nawns kept the house in great humor with their sketch of life among the rocks of Harlem. Lew Bloom and Jane Cooper presented their funny comedy skit, in which Bloom impersonates a gentleman of leisure with great success. Marie Wilma appeared for the first time at this house and did her sand-modelling and smoke-picture specialty, assisted by the clumsy German who imagines he is more than half of the show. George E. Austin's business with the supers before he begins his wire act was a trifling overdone last week, but he made a solid hit. Polk and Kollins brought sweet music from their banjos, and did a few good imitations on the strings. The Nansen Sisters looked attractive and sang harmoniously. Alexander Janrich, a cello player new to vaudeville, made a hit in some excellent selections. Felix De Mace's baboon and donkey, Earl and Wilson, Frank A. Lawrence, Fred Watson, and the wraphraph finished out the bill, which was one of the best ever seen here.

KOSTER AND BIAL'S.—The Sisters Hawthorne, Lill and Lola, reappeared last week after a long absence from the stage of their native land. They sang, in fetching style, two new songs of decidedly English flavor, "The Belle of the Moulin Rouge" and "The Ladies' Fire Brigade," wearing for the first stunning dresses of bright red, and for the second the neat uniform of the London fire laddie, both highly becoming to the pretty singers. Then a drop was raised, disclosing a beautiful special scene, picturing, in soft colors, a tropic hillside with valley beyond, and showing a sheep pasture. This introduced Leslie Stuart's new song, "The Lily of Laguna," written for the sisters. Lola Hawthorne appears as a Cuban shepherdess, "the Lily of Laguna," and sings the first verse to tell how she calls her lover by playing on the pipes. Then she goes away, and Lill Hawthorne enters as a Rough Rider to sing verse No. 2, calling back the girl, who re-enters, and the third verse is a duet about their reciprocal affection. It is a song-romance, as pretty, dainty and graceful as might be imagined, and the sweet music is sung delightfully by these charming artists. Leslie Stuart had a different contract on hand when he set out to equal his "The Willow Pattern Plate," but he had succeeded admirably, besides giving something more dramatic. The fair young artists realize the ideal of the picture in appearance, voice and action, and their costumes are lovely to see. Their act went with great applause. Of the burlesques, in Gotham ended its run, and Sir Andy de Bootlick scored its third week. The Three Sisters Merkel repeated their hit in one of the prettiest equilibristic turns ever seen, while Kelly and Ashby, the Avolos, and the Six Senettes stayed over with their same old success. The house was filled regularly.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Cyranoes, the new burlesque produced on Thursday evening last, is reviewed elsewhere. The olio included the Armstrong Brothers, who do a talking and singing act, made up of selections from the acts of almost every other talking team on the stage, and the Van Aukenas, whose bar act is one of the best of its kind.

DEWEY.—John W. Isham's Octroons played to crowded houses last week, and scored a decided hit in their unique and pleasing entertainment. A Tenderloin Coon, by James Horan, is an excellent vehicle for the members of the company, and the specialties of Smart and Williams, the Brittons, Richard Connors, Rustus and

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THE NEW YORK DRAMATIC MIRROR

minutes by Ernest Roeder, of the Roeder and Crane Brothers' Athletic and Vandeville co.

JAY BENTON.

PHILADELPHIA, PA.—On the authority of George E. Bogle, the resident manager of Keith's Theatre, it can be positively stated that the receipts during Jubilee week broke all records, which is certainly complimentary to the theatre co., and every employee of this popular house. The new pictures of the Jubilee parade shown by the biograph excite wonder and great applause and will remain one of the features for weeks to come. The programme introduces Mr. and Mrs. Charles T. Ellis in an Artist's Dilemma, Three Macarte Sisters, Macon and Fox, Joe Flynn, Mattox Troup, John E. Camp, Charles G. Kilpatrick, Frey and Field, Fred Niblo, John Le Clair, Frederick Brothers and Tenny, Hale Sisters, the Ventinis, Armstrong Brothers, and the Dwyers.

Fred Rider's Moulin Rouge co deserved the big business it attracted the entire week at the Trocadero. It is the cleanest, brightest and most entertaining show seen this season at any of our burlesque theatres. For week of 7 Joe Oppenheimer's co. in the extravaganza Zoro is billed, with an extra midnight performance. Al Reeves' co. 14. Harry Morris' co. 21.

The Lyceum had a good week with Rice and Burton's Gailey co. Coming week 7: Australian Beauties Burlesque co., headed by Baroness Blanc. Nov. 14 Mat Flynn's Big Sensation.

The Kensington will have Jacobs and Lowry's Merry Maidens week 7.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's New Theatre (Charles Lovenberg, resident manager): This theatre is now in its second week and it is very evident that continuous performances (therefore unknown in Providence) are the proper thing. The audiences are very large and composed of the best people of the city. The bill for week Oct. 31 was headed by Cora Tanner, supported by Louis Massen, in Drifted Apart. It was capitally done and heartily applauded. Charles Kilpatrick gave a marvelous exhibition and Harrigan, the tramp juggler, scored heavily by his clever work. Others were A. O. Duncan, Morris' Ponies, Roxie, Knoll and McNeil, Fosterer and Floyd, LeRoy and Clayton, Morrell and Evans, Katie Bingham, Three Buffons, Hale Sisters, Charles B. Sweet, and the biograph. Among those engaged for week 7-12 are Alice Atherton, Felix Morris, B. R. Coote, Dixon, Bowers and Dixon, C. W. Littlefield, the Savans, Harry Edison and his dog, Zimmer, and the LaPorte Sisters—Olympic (A. A. Spitz, manager): Al Reeves' co. were seen at this house 31-5 in a long programme, which was in the main good. There was an abundance of good music and considerable fun. The programme introduced the Ben Hunn Unique Quartette, Ben Hunn, Billy Wilson, Barker and Ashley, Al Reeves, Dixie, Mitchell and Jess, Cope Sisters, Beatrice Coates, and the King Sisters. Business large. Irwin Brothers' co. 7-12—Westminster Theatre (George H. Batcheler, manager): "The old Westminster," as it is often called, is right in line, and the announcement that Harry Morris is coming always means a big week. The Westminster patrons "bank" on Morris and feel that they get their money's worth when they witness one of his shows. For the week 31-5 his Little Lamb presented a bright entertainment, which opened with Training the Lamb. The olio was furnished by Ford Brothers, the Johnson Trio, Jean Cunningham, Patterson Brothers, Ethel LeVan, and Dilke and Wade. A feature of the show was Mephisto's Triumph. The performance closed with General Pink's Army with Mr. Morris as the General. May Howard Burlesque co. 7-12—Item: Letta, Meredith, of Weber's Dainty Duchesses co., was taken ill during a performance at the Olympic 24 and was unable to appear for the rest of the engagement.

HOWARD C. KIRLEY.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poll, manager): The week of Oct. 31-5 has been a banner one and crowds have enjoyed the excellent bill. The feature act was Lillian Burkhardt in a Passing Fancy, a dainty little playlet in which Miss Burkhardt appears to advantage, assisted by Mr. Arthur Watson, Hutchins and Edwards, Johnnie Carroll, Addie Crawford, Cyr and Bill, Rice Brothers, Corcoran and Hastings, the Dwyers, and the Panzer Trio complete the bill. For week of 7-12 Mr. Poll will offer the Three Merkle Sisters, Crimmins and Gore, Wills and Lovett, Walton and Doyle, Marvelous Seymours, James W. Reagan, the Marinella, Till's marionettes, and others—Grand Opera House (Breed and McKenna, managers): The management were disappointed in Kittie Mitchell canceling her engagement at the last minute, as they had billed her as their feature for week of 31-5. After much telegraphing others were secured and a strong and interesting bill was presented. Leo Devalio received an enthusiastic reception at every performance, his globe act calling for praise. Lillian Weston, Mandie Bea Price, Conway and Leland, Vinie DeWitt, Zimmer, the Healeys, Judge and Williams, Delavooye and Fritz, and Lester and Williams completed the bill. For week of 7-12 Richard Harlow, Dixon, Bowers and Dixon, Jessie the riding baboon, Lizzie Evans and Harry Mills, Mazzotta, and others. This is Richard Harlow's first appearance in New Haven in vaudeville.

Items: A suit was brought against Manager Poll the other day for damages received in his theatre last summer. A young girl, while attending an afternoon performance, was severely bruised and cut by the breaking of one of the electric fans. Mr. Poll did everything possible for the child's comfort and speedy recovery and the suit seems rather forced, as the child was not seriously hurt. Lillian Burkhardt was entertained while here by her manager.

JANE MARX.

SAN FRANCISCO, CAL.—The Rosso Midgets were a great attraction at the Orpheum week Oct. 29. John C. Rice and Sally Cohen appeared in their old sketch, Our Honey Moon, and scored a big hit. Mr. and Mrs. Royle again presented Captain Impudence and were enthusiastically received. Ray Burton, Louis Granat, George Felix and Lydia Barry, and Mary Norman repeated their successes. The biograph gave some new views. Week opening 30 several new attractions are billed, including the Newsboys' Quintette, Pearl Andrews, Raymond Moore, Sells and Young, and Carl Hertz. The latter has just arrived from Australia. He will be assisted in his performance by Miss D'Alton.

Lillian F. Smith drew crowds to the Chutes with her rifle shooting exhibition. McBride and James were pleasing. Kelly and Violette sang some new songs.

The Alhambra management has not yet decided when to reopen. A series of losing weeks has dampened the ardor of the founders of this enterprise.

FRED S. MYRTLE.

JERSEY CITY, N. J.—Weber and Fields' Concert co. opened at the Bon Ton Oct. 31 to excellent patronage. The performance gives satisfaction and the burlesque is put on in a graceful manner. The olio is strong in spots. Deale and Vokes open in a good sketch. The Clayton Sisters follow in catchy songs and dances. Gardner and Ely do a remarkably pleasing domestic sketch. Sam Ryan tells a few stories. The Panzer Brothers are wonderful head balancers. John E. Drew is a good eccentric dancer. The closing burlesque is the Con-Cuers, which is well cast. Sam Ryan and Georgie Gardner have good parts and make the most of them. The choruses are pretty and the costuming appropriate. Reilly and Wood's co. 7-12. Hopkins' Trans-Oceanics 14-19. Mrs. Frank Cotton, professionally known as Rosina, male impersonator, who resides in this city, has so far recovered from her recent illness as to be able to go outdoors. She has had a long siege of it. Her Husband, Frank Cotton, and his donkeys returned home 31, after playing the fairs through Maryland.

WALTER C. SMITH.

BUFFALO, N. Y.—Manager Shaw gave his patrons another excellent bill Oct. 31-5 with the usual result. Patrons were turned away nightly. Press Eldridge scored heavily with a bunch of new songs and Filson and Errol pleased well in A Tip on the Derby.

Falks and Semon, who have no superiors in the line of musical comedy, won rounds of applause and Robbins did a number of new tricks on the bicycle. Others were Eleanor Paul, Drawee, and Johnson, Davenport and Lovella—Large audiences greeted Vanity Fair and the New York Stars at the Court Square Oct. 31-5. The performance was fairly good. George Fuller Golden did not appear as Bill, the management announcing that Mr. Golden was ill in New York. Others were Cora Routt, George M. Topack, Monroe and Mack, Kherne and Cole, and the Darling Sisters. Mac's City Club follows—The Empire Theatre continues to do a first-class business. In the bill last week were Professor Sherman, Mastin and Conley, Mudge and Morton, the Norritors, Ollie Young, and the Morris Troupe.

RENSOL WOLF.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager): Opened Oct. 31-5 to good business. The week of Oct. 31 opened to good business. Felix

Morris in A Game of Cards is the magnet. Others are Frank Bush, Gertie Cochran, Rice and Elmer, Hal Merritt, Mascot, Hall and Staley, Duranda and Breen, Dave Moises, Caduceus, Six and Godfrey, and the Ventinis. Clara Morris comes 7—Gaiety Theatre (Agnes Barry, manager): The Butterfly Burlesques rounded out the week 7-12. The attendance and performance was fair. Among those in the co. were Frobel and Ruge, the Eldridges, Gladney and Howe, Gallagher and Hill, Clifford and Dixon, Al Lubin, Vera Rich, and Lida Dexter. The French Folly co. 31-5 pleased to fair business. A High Old Time and the Bombardment of Vanilla were the burlesques. Miles, Nadine, Rosoli in The Midnight Dance was the chief attraction. Australian Beauties 8-14. CHARLES N. PHELPS.

PITTSBURG, PA.—A fine vaudeville bill was presented at the Grand Opera House Oct. 31, including Blocksoom and Burns, Gasha, the Sevourns, Maud Pearce, and others. The biograph is retained, new views being given each week. Next week a new list of vaudeville stars, including the Morellas—At the Avenue Lydia Dreams, Imagines Comer, Hanley and Jarvis, Kitty Gilmore, and J. A. Gardner. Miles, Valeesa, the Bannocks, and Hodgkins and Leith began a week's engagement 31 to crowded houses.—The Gay Masqueraders opened at the Academy of Music to the capacity of the house 31 and gave a high-class performance. Next week Vanity Fair—Kent and French, Frank Clayton, James B. Mack, M. Dubec, George Protzman, and Shiebler were seen at Harris' Music Theatre week of 31.

E. J. DONNELLY.

CLEVELAND, O.—Tom Miano's City Club co. was the attraction at the Star Oct. 31-5. A spectacular piece entitled A Wild Night in Washington is the opening and is followed by Louise Charland and Minnie Scarin, Lou Palmer, Bert Leslie and Carrie Fulton, Nellie Waters the Irish singer, Nestor, Wrenn and Young, Dancers, and Harry Thompson. Wrenn and Young, Dancers, and Harry Thompson the impersonator. The bill closes with the burlesque The Divorce Court—Harry W. Williams' Own co. week 7, followed by Irwin Brothers' Venetian Burlesques—Item: Nellie Waters, who was with Buffalo Bill's Wild West Show, joined the City Club co. here. She is a bright singer and sings Irish songs in a fetching way.

WILLIAM CRASTON.

MILWAUKEE, WIS.—H. W. Williams' Own co. gave a packed house at the Alhambra Oct. 30. The organization is a very strong one and includes the Four Cohans, Edmunds, Emerson and Edmunds, Sisters Elsira, the Three Polo, Clarice Vance, Watbury Brothers and Tenny, Jones, Grant and Jones, and Webb and Hassan. An especially attractive bill is provided for week of 8-12, consisting of Professor Barron's lion, Nilson's Aerial Ballet, Watson Sister and Zamora, Gracie Emmett, Duile, Mastayer, and the biograph with new views.

C. L. N. NORRIS.

NEWARK, N. J.—Waldmann's New Theatre (Fred Waldmann, manager) Phil Sheridan's City Sports gave a rattling good performance Oct. 31-5. A Jay in Paris served as the introduction. A. C. Lawrence, Monte Myro Troupe, Whitehead and Stewart, Filipps and Sheridan, Scanlon and Stevens, Farman and Neleon, and Joe Flynn followed and gave general satisfaction. The Princess of Santiago served to introduce Ruth Beacher and closed successful entertainment. Business opened well. 7-12 Joseph Hart's co. 14-19 Bellly and Wool's co.—Waldmann's Opera House (Louis Robie, manager): Miss New York, Jr., greeted the patrons of this house Oct. 31-5 and was assisted by the Hill Sisters and Willie Barrows, the Craig Musical Trio, the Leonards, Connelly and Edwards, the Judges, and Crane, the Irish magician. Fun on the Royal Blue Line and Yankees in Cuba enlisted the services of the entire co. Business opened well. 7-12 The Knickerbockers, 14-19 The Night Owl—Item: Coogan, Rand and Tate have been engaged for the Knickerbockers, and join the co. in Newark, N. J.—Weston and De Vaux, and Crane, the Irish magician, joined Miss New York, Jr., here Oct. 31.

CINCINNATI, OH.—Hyde's Comedians played at Henry's Oct. 30-5 and as usual had S. R. O. regularly. Helene Mora was the magnet, but these other good names were on the bill: McIntyre and Heath, Hayes and Lytton, Montgomery and Stone, Reno and Richards, Lafayette, Canfield and Carleton, and the Goolmans—People's had Sheridan and Flynn's Metropolitan Burlesques, containing white and creole artists. Mile, Nooyah, Nelson, Glinseretti and Denmon, Howard and Burdick, Williams and Hood, the Golden Gate Quartette, Sophie Thorne, and Kitty Brown all appeared in the olio. Two burlesques were given, the Reunion of Nations and The King of the Philippine Islands. The Gay Masquerade are underlined.—The Fountain had some very good numbers on its bill the same week. Ole Hayden, who has developed amazingly in the past few years, Charlie Baron with his dogs, Collins and Collins, John W. West, the Randalls, Lawrence and Harrington, Prova and Baker, Sillery and Bartlett made up the programme. The biograph had views of the late Masonic gathering in Pittsburg.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): A good bill drew heavily Oct. 24-30. Beatrice Moreland was a pronounced favorite, with George Cohan's sketch, A Game of Golf. Howard's Ponies displayed wonderful intelligence, and Johnson and Dean. The Tropical colored members, made a great hit. Of the hold outs, Pearl Andrews continued a pronounced favorite in her imitations and fetching costumes. Cawthorn and Forrester repeated A Damaged Suit, which is a sure cure for blues. Miss Forrester scored heavily with her coon song, and Mulvey and Inman, Lew Hawking, and Wells and Young continued marked favorites. George C. Boniface and Nona Ferner were specially engaged to present A Game of Lobby for Sunday matinee and evening. Coming Oct. 31: Mary Norman, Barry and Felix, Louis M. Granat, and Flood Brothers.

ST. PAUL, MINN.—Olympic (John Balestra, proprietor; B. Sodini, manager): Week Oct. 31-5 a good bill by Laura Arnold, Martha Smith, Polly O'Neill, Violet Earle, Edna Willms, Babe Harrington, Eva Dalton, Edith Williams, Mamie Stewart, Nettie Evans, Teddie Le Duc, Dave Christie, Charles Ellsworth, Adriana, and Charles Gardner. Good hopes—Palm Garden Music Hall (A. Weinholzer, manager): The co. opened with Fan in a Chinese Laundry and a number of good specialties to a large attendance week Oct. 31-5. In the co. are Dottie Harrison, Jessie Davis, Mae De Mar, Frankie Simpson, Samuel Green, Bobby Carroll, Tillie La Rose, and Alex Owena—Tivoli (John Strake, proprietor): A neat entertainment is presented week 31-5 to large audience. Eva Rossand May Raymond are pleasing vocalists. A good programme is furnished by the Ladies' Orchestra.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Corinne with her captivating smile, her pleasant songs and tinkling mandolin captured the audience completely week of Oct. 30. Ahern and Patrick were clever. Howard and Bland were entertaining and presented a good act. The Raymond trio of musicians were good, and Hugh Emmett ventriloquist, was excellent. The Two Paolis, acrobatic clowns, were clever. Horwitz and Bowers in travesty won great applause, and the Anglo-American Quartet were fine. The Sankey Brothers, pedestal acrobats, made a hit. Business throughout the week was good.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): Ed F. Rush's Sporty Widows pleased large audiences Oct. 27-29. Manager Prouty put on a house bill composed of the following people Oct. 31-5: McLean and Hall, Maggie Howard, Byron and Blanch, John Fenton, Clifford and Fraser, Nellie Franklin, Martini and Sister, Margie Veal, and Mastonello and Landry; business fair. Stevens' Octoors 7-9. Rough Riders Burlesque co. 10-12. Roher and Crane's Vaudevilles, booked for 7-9, can-

celled.

LOUISVILLE, KY.—At the Buckingham week Oct. 30-5 the Roe Hill English Folly co. drew large audiences, presenting Around the Town and Wirked Paris. Co. includes the Dawson, Bianchi Newcomb, Jennette Elliott, Cunningham and Grant, Cain and Mack, Lillian Washburn, and Charles Udell—The Whallen Brothers have a gold mine in the buck, which place is admirably managed for them by Horace McCrokin, ably assisted by George Lippold in the box-office.

PATERSON, N. J.—Bijou (Ben Levitt, manager): Oppenheimer's Zero on Oct. 31-5 to a series of good houses, which were delighted with the efforts of the clever co. Mr. and Mrs. Augustin Neuville made a hit. Harry Morris' Little Lamb, 7-12—Item: Manager Levitt will give three performances Election Day, two in the evening and the usual matinee. He inaugurated this idea last season and it has proved a winner.

WALTER C. SMITH.

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scored heavily with a bunch of new songs and Filson and Errol pleased well in A Tip on the Derby. Falks and Semon, who have no superiors in the line of musical comedy, won rounds of applause and Robbins did a number of new tricks on the bicycle. Others were Eleanor Paul, Drawee, and Johnson, Davenport and Lovella—Large audiences greeted Vanity Fair and the New York Stars at the Court Square Oct. 31-5. The performance was fairly good. George Fuller Golden did not appear as Bill, the management announcing that Mr. Golden was ill in New York. Others were Cora Routt, George M. Topack, Monroe and Mack, Kherne and Cole, and the Darling Sisters. Mac's City Club follows—The Empire Theatre continues to do a first-class business. In the bill last week were Professor Sherman, Mastin and Conley, Mudge and Morton, the Norritors, Ollie Young, and the Morris Troupe.

CHARLES N. PHELPS.

FALL RIVER, MASS.—Casto Theatre (Al Haynes, manager): The Comedy for the Defence was offered for the week ending 5 by Mr. and Mrs. Williams Rohm, with considerable success. Mr. and Mrs. J. B. Wright, Carlota, Jones and Sutton, Sicknell, Nellie Burt, and Thomas E. Clifford completed the bill.

—Rich's Theatre (A. E. Rich, manager): Dark Kid McCoy and co. 3-5. Weber's Parisian Widows

7-9.

NEW BEDFORD, MASS.—Olympic (J. C. Watson, manager): A good performance Oct. 31-5 by the Leonard Sisters, the Bella Freuds, Pearl and Madeline Marion, Magree, and Crimmins, and Weber and Hart. Manager Watson reports profitable business for the opening week, and is confident that the venture will be successful. A curio hall will be opened in the basement of the building. The Mexican Troubadours are engaged week of 7.

OMAHA, NEB.—Arthur Dunn and Mattie Nichols are the leading feature at the Trocadero week of Oct. 30. Pearl Eight, Maximilian and Shields, McCabe and Emmett, Leroy and Morris, and others.

—Wonderland (Bert Davis, manager) is securing its share of the popular patronage, and in addition to the freaks they have Dorothy Russell, the Hoffmann, Del Leon, Will Howard, Florence Brockway, John Shannon, and others.

E. J. DONNELLY.

TROY, N. Y.—Star (Buck and Keller, managers): The Australian Beauties co. with Baroness Blanc as a headliner. Oct. 31-2. Co. good; business big.

French Folly 3-5—Gaiety (James Bearne, manager): The Gay Girls of Gotham on Oct. 31-5. Fair houses, Specialties by Hart and Vernon, Parker and Hart, the Fantas, Gibbons and Barrett, Miles and Mignon, Howard Sisters, and Lillian Bull found favor.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): The Australian Beauties co. with Baroness Blanc as a headliner. Oct. 31-2. Co. good; business big.

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DETROIT, MI.—Gaiety (T. D. Van Osten, manager): The European sensation co. gave fair entertainments to fair houses. Robbie's Knickerbocker 3-5. Good co.; nice business. Phil Sheridan's New City Sports 7-9. The Merry Maidens 10-12—Item: The local B. P. O. E. No. 123, gave a social session 1. Among those who participated were M. S. Whalen, Grant and Durand, Shayne and Worden, Vera Hart, and Raymond and West, of the Knickerbocker co.

SARATOGA SPRINGS, N. Y.—Palm Garden (Cameron and Collens, managers): Business opened excellent week Oct. 31-5. The bill included Alexander Cameron, Sara Leslie, Mae Edison, Laura Wybail, Jessie Hughes, and Tom Connroy. On Tuesday evening, 1, the management gave Tony Murphy a benefit, and in addition to the regular talent the Collins Sisters, Nellie Henry, and James Leahy volunteered. It was a big success and the beneficiary is well pleased.

DETROIT, MI.—The Capitol Square week of Oct. 30-5 has the European sensation co. It introduces Fred Ferrel, Joe Starck, Blanch Latell, Gene Pollard, Alice Hanson, Mamie Champion, Larry Smith, and a host of others. Butterly Burlesques week 7—At the Wonderland the biograph commands attention. The vaudeville programme for this week is also very good.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): A good bill week 7-12 comprises S. A. Robbins, Knickerbocker 3-5. Good co.; nice business. Phil Sheridan's New City Sports 7-9. The Merry Maidens 10-12—Item: The local B. P. O. E. No. 123, gave a social session 1. Among those who participated were M. S. Whalen, Grant and Durand, Shayne and Worden, Vera Hart, and Raymond and West, of the Knickerbocker co.

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J. HENRY KOLKER, SHUBERT STOCK CO., SYRACUSE

"TRILBY."

When the curtain fell on the scene of "Svengali's" death as enacted by Mr. Kolker in the third act of "Trilby" at the Rustable last evening, the audience showed how deeply it had been moved by the realistic presentation by breaking into a tempest of applause that could not be stilled until the entire company had bowed its acknowledgments. The extraordinary demonstration was undoubtedly called forth by Mr. Kolker's vivid portrayal of the uncanny "Svengali" and the realism with which this accomplished character actor invested the death scene. It was a genuine triumph for him and increased the admiration felt for his ability as a player by those who have watched his development since he was introduced to local audiences last season. Much was expected of him and he did not disappoint. He was in possession of all his artistic resources when the great climacteric arrived and he electrified the audience by the startling realism of "Svengali's" mortal dissolution. The scene was made the more impressive because of the actor's good taste and restraint in not overacting or overdoing it.—Syracuse "Courier."

CORRESPONDENCE.

[Received too late for classification.]

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (Frank Whelan, manager): Remember the Maine Oct. 31 to a \$600 house; performance satisfactory. Knobs o' Tennessee 3. Wilson's Minstrels 7.

ARKANSAS.

'HELENA.—GRAND OPERA HOUSE (Newman and Fberman, managers): Helena Minstrels (local) Oct. 27; good show; large audience. Tennessee's Pardner 28; good co.; medium audience. Al. G. Field's Minstrels 3.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Anna Virginia Metrical Concert Oct. 7. Mathews and Bulger 3, 5. At Gay Coney Island 9. Sowing the Wind 10-12.—BURBANK THEATRE (Clark A. Shaw, manager): Nancy O'Neill and Eddie Rankin co. in exceptionally good performances of The Jewess, Camille, Oliver Twist, True to Life, and Ingomar were greeted by crowded houses Oct. 24-30. Miss O'Neill scored heavily. Joey Marvin co. in The Signal of Liberty 31. Gran Opera co. 6.—ITEM: Joseph Petrich has severed his connection with the management of the Burbank Theatre and goes to Randburg to open a vaudeville house. Clark A. Shaw will continue at the old stand as sole manager of the Burbank.—George Murray, whom we are always glad to see, is with us as manager of Mathews and Bulger and was Manager Rosenthal's guest at the Orpheum 28.—Horace McVicker is paying us his first visit as manager of the Nancy O'Neill and Rankin co.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co.): Mathews and Bulger Oct. 31.—DEWEY OPERA HOUSE (Harry Jackson, manager): Jackson Stock co. presented U. T. C. 24-25; excellent performance; large houses. Lost in New York 31.

CONNECTICUT.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Ronto-Santley co. 1 to small house; performance excellent. The Heart of Maryland 4. Dewey's Reception in McFadden's Alley 5. Side Tracked 9. Pickford's Comedians 14.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Robert B. Mantell in Monarchs Oct. 28; large and highly pleased audience. The Real Widow Brown 1; good business; specialties good. Dewey's Reception 4.

TORRINGTON.—OPERA HOUSE (P. R. Matthews, manager): Robert B. Mantell in Monarchs Oct. 28; large and highly pleased audience. The Real Widow Brown 1; large house; good co. The Girl from Frisco 10.

GEORGIA.

ATHENS.—OPERA HOUSE (G. J. Rows, manager): Lillian Tucker co. Oct. 24-25, presenting The Bachelor, Passion's Slave, The Red Cross Nurse, The King of Love, Liverpool by Night, Just a Plain American Girl, and Ten Nights in a Bar Room; business fair. Barlow's Minstrels 15. Lewis Morris 20.

SAVANNAH.—THEATRE (David A. Weis, manager): Willie Collier in The Man from Mexico Oct. 28, 29; excellent performances to fair houses. Stuart Robinson 3. A Bird Girl 8. West's Minstrels 11. Baldwin-Melville co. 14-19. Wilbur Opera co. 21-Dec. 3. My Friend from India 5, 6.

ILLINOIS.

AURORA.—OPERA HOUSE (J. H. Plain, manager): St. Plunkard Oct. 21; good house and satisfaction. The Heartthrob 25; good performance; small house; had weather. Murray and Mack in Flanagan 400 to good business 25; specialties good. The Commodore 28; good performance; fair house. Hall-Winters co. opened for three nights 31 to good business.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co. managers): A Milk White Flag Oct. 30; people turned away. Gayest Manhattan 1; good business and performance. Sonora Band 5. The Girl I Left Behind Me 6.—AUDITORIUM THEATRE (A. R. Waterman, manager): St. Plunkard 27-30; big business. Bon Ton Burlesques 35. The Pay Train 6-8.

TAYLORVILLE.—VANDEVILLE OPERA HOUSE (W. H. Kamp, manager): Robert Sherman Comedy Oct. 24-29 to good business, presenting My Friend from Arkansas, Her Enemy's Hand, Jane Called to Account, A Wrong Righted, and Monte Cristo; performances satisfactory. Twentieth Century Comedians 1 canceled.

DIXON.—OPERA HOUSE (F. A. Truman, manager): O'Hooligan's Wedding 2; good business and pleased audience. St. Plunkard 11. Irving-French co. 14-16.

INDIANA.

MARION.—GRAND OPERA HOUSE (R. L. Kinney, manager): A Contented Woman, presented by Belle Archer and a good co. drew out a large audience Oct. 24. Miss Archer made many friends here last season and seems to have lost none of her popularity since then. The play was well received and the audience generous. Daniel Sully in Uncle Rob 5. Digby Bell 7. Hogan's Alley 8. On the Wabash 12. Boston Lyric Opera co. 14-19.—ITEM: Mary E. Baker, of Dan Ryan's co., is spending a few weeks with friends here. B. F. Burke, owner of the Grand, has associated with himself in the new Burke Theatre Al. Gunning. They have purchased the lot next to the old Sweeter Opera House, which they have added to it, giving them a lot for the new theatre 132 x 132 feet. The work on the new house will begin at once and when finished it will be one of the handsomest and most complete playhouses in the State.—The Opera House Association has been incorporated under Indiana law at Alexandria. Directors: A. E. Young, F. Hartright, and R. H. Hauns. Capital stock \$25,000.—PONY.—Titus has been offered a position as co-bo's billposter by Barnum and Bailey.—Louise McGivane, daughter of Hector J. A. McGivane, of Trinity Episcopal Church at Anderson has announced that she will adopt a stage career. Her success in amateur work has been gratifying in the extreme and shows much talent.

SOUTH BEND.—OLIVER OPERA HOUSE (J. D. Oliver, manager): Digby Bell in The Hoosier Doctor opened the season 1 to a splendid house; fine performance; supporting co. excellent. Tim Murphy 12.—AUDITORIUM (Harry G. Sommers, manager): Nilsson's Flying Ballet Oct. 26, 27; poor performances to small houses. Daniel Sully in Uncle Rob 29 gave satisfaction to light business. Miss Francis of Yale 1 gave satisfaction to a fair house. Boston Lyric Opera co. 35.—ITEM: The Oliver Opera House has been overhauled during the Sum-

As might be expected, interest centred keenly in Mr. Kolker, who aroused such enthusiasm as has seldom been seen in the Rustable, playing with intensity of feeling which commanded entire attention and made his presence strongly felt. In his make-up he shows great fidelity to Du Maurier's ideal of the repulsive hypnotist, and in his acting he is as consistent as he is forceful. He portrays the "Svengali" laugh, leer, malignity and cunning, and in the death scene does a bit of work which compares favorably with any. Then it was last night that six recall marked the appreciation of the audience and the greatest demonstration of the evening occurred.—Syracuse "Courier."

Such flights are not often given Mr. Kolker in the rounds of stock work. To say that he didn't make the best of it would be to traduce a clever and conscientious actor. His grasp of the portrayal of nervous emotions has never overdone and always convincing. Daily "Syracuse Journal."

It furnished J. Henry Kolker with what was perhaps the opportunity of his life and he improved it. He made the part of Svengali essentially his own. Mr.

Kolker's success in the part of the hypnotist was pronounced. Mr. Kolker's death was a tragedy, forcible in artistic suggestion and fortunate in the physical manifestation of the mortal semblance.—Syracuse "Standard."

The performance was notable because of Mr. Kolker's artistic and extraordinarily realistic impersonation of "Hann Otto." The actor's denouement of the physical, mental and moral weaknesses of the man, and his forceful expression of "Otto's" determination to repair wrongs of his own contriving before his tragic end, illuminated the character in a manner that was singularly fascinating as well as impressive. It was a remarkable achievement as a bit of character acting. Never before has this intelligent player given such proof of his ability and his constant growth in artistic effort.—Syracuse "Courier."

"Friends" given to Mr. Kolker in the character of "Hann Otto," the first real chance he has had to display the talent that all close observers know he possessed. And Mr. Kolker has grasped that opportunity with force and intelligence. As the refined, aged victim of the glass, the opium pipe and temptation to

embuscade, he is painfully realistic. Throughout the play he easily won fresh laurels last night.—Syracuse "Herald."

The bright particular star of this pronounced hit proved to be our popular favorite, J. Henry Kolker. We say it thoughtfully, when we pronounce Mr. Kolker's finished effort of last week quite equal to any similar effort of any of the great artists as seen in this city on various occasions. Now do we think Mr. Kolker "outdistanced himself." He found a part which gave his versatility full scope and filled it in a masterly manner. Should this gentleman have an opportunity to repeat his work before metropolitan critics, we have little doubt but that he would find himself suddenly famous.—Syracuse "Journal."

J. Henry Kolker was last night given a reception that was something to think about. It showed the bold he work has had upon the patrons of the theatre. He had the slightly villainous part of the "Due de Blingling" and carried it in ducal style—in fact, Mr. Kolker long ago set a ducal style for his audiences to appreciate. He still has the style and the audiences still admire.—Syracuse "Journal."

mer and is now handsomer than ever. Digby Bell and co. were loud in praise of the many comforts provided.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbin, manager): A Turkish Bath Oct. 28; good business. A Stranger in New York 1; very good business; performance satisfactory. Under Sealed Orders 4.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.): Uncle Josh Spruce by Oct. 28; business and performance good. Human Hearts 31; business and performance first class. Shanty Town 10. Who Is Who 16.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Japan Van Matre, manager): A Turkish Bath Oct. 31; big house; good satisfaction. The Heart of Chicago 2.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Richards and Pringle's Minstrels Oct. 29; fair house; good performance. Weston Comedy co. 21-22. The Elks' Social Session 21 was a grand success.

VINCENNES.—MCJINNEY'S THEATRE (Guy McJinney, manager): Chattanooga drew good house Oct. 29. Hogan's Alley to excellent business 1. Bentzow's Pathfinders 7-12.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co. managers): Humanity Oct. 28 drew a large audience and was greatly enjoyed. Gayest Manhattan 2. Sonsa's Band 3. You Johnson 5.—ITEM: The house is all sold out in advance for Gayest Manhattan, which is regarded as a compliment to Jessie Duncan, a popular young society girl of this city, who is cast for the character of Miss Astor.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thomas, manager): Ideal Specialty co. to good houses Oct. 26, 27. John B. Gordon lectured to packed house 1. Jack Potts Comedy co. 10-12. St. Plunkard 17.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co. managers): Anderson Theatre co. closed a week's engagement 29 to fair business. Humanity 30 gave satisfaction to a fair audience. Money to Burn 31 was accorded liberal patronage and pleased. What Happened to Jones 2. Julia Marlowe 3. Sonsa's Band 4.—ITEM: F. W. Chamberlain, of Burlington, associated with the management of the Burtis, was in the city 31, and remained over to see the production, Money to Burn.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Herrmann the Great Oct. 27 to good business; general satisfaction. Edwin Roselli 31. The Gay Matinee Girl 3. Merrie Bell Opera co. 7, 8. T. S. O. Cuba's Vow 8 pleased a good audience.

KENTUCKY.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Martinez 10-12. Jessie Mae Hall 29.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): James-Warde-Kidder co. in The School for Scandal 1 to S. R. O.; performance excellent. A Milk White Flag 10.

MASSACHUSETTS.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Isham's Octoprene Oct. 28 pleased a small audience. The Gormans in Mr. Beans from Boston 2. What Happened to Jones 7.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Isham's Octoprene pleased a fair house 2. Sanger's Comedy co. 7.

MINNESOTA.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): Digby Bell in The Hoosier Doctor pleased a good audience Oct. 29. Etienne Girardot and Agnes Rose Lane fairly pleased a good house 31 in Miss Francis of Yale. John L. Sullivan co. 8. A Stranger in New York 11. McSorley's Twins 29.

MISSOURI.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Walker Whiteside Oct. 20 to good business in The Red Cockade; some pleasure. Maximilian Dick Concert co. 8. William Owen co. 14. R. Monroe to Burn 29. My Friend from India Dec. 3. Old Farmer Hopkins 7. Tim Murphy 14.—AUDITORIUM (Hoefner and Simeson, managers): Stetson's U. T. C. to good business Oct. 21; performance fair. A Boy Wanted 7. How Bopper 28.

PENNSYLVANIA.

CLINTON.—OPERA HOUSE (Brannum and Footh, managers): Beach and Bowers' Minstrels Oct. 24; good house; poor attraction. Thurston's Comedy co. 28, 29; small houses. My Friend from India 2.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): At Gay Coney Island Oct. 25 to S. R. O.; good. Gleason, horse tamer, 27 to fair business. Down in Dixie 28; fair business; good co. Beach and Bowers' Minstrels 30; packed house; the old time favorites were greeted with enthusiasm, but the performance was not up to standard. A Texas Steer 2. My Friend from India 4. Tennessee's Pardner 6. 1402 7.

MISSOURI.

LA GRANDE.—STEWART'S OPERA HOUSE (D. H. Steward, manager): Under the Dome Oct. 26; large audience; co. excellent. The Air Ship 2. Two Married Men 9. Noble Dramatic co. 14-19.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John McGuire, manager): Janet Waldorf in Romeo and Juliet Oct. 24. As You Like It 25 and Ingomar 26; performances excellent and audiences appreciative though not large. This clever actress won a host of friends on this occasion, and her playing shows a marked improvement over last year.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Two Married Men 24-30 to S. R. O.; performance excellent and specialties introduced good. Fabio Romani 3-5. The Dazzler 6-12. The magnifico 13-20.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Aidan Benedict in Falstaff Romani Oct. 28; large house; performance excellent. Janet Waldorf in As You Like It 29; fair business; performance of a high character. Two Married Men 31.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manager): Roberts Harper in A Voyage Around the World 1; fair business. Cramer's Orchestra 2 pleased a good house. Stevens-Hastet co. 7.

THE REMARKABLY SUCCESSFUL DRAMA,

TWO LITTLE VAGRANTS

HAS

WEEK DEC. 12th OPEN.

EDWARD C. WHITE,
Care Bijou Theatre, Pittsburg, Pa.

NEW JERSEY.

HOBOKEN.—SOULIER'S LYRIC THEATRE (H. P. Soulier, manager): The Electrician Oct. 30; good business and co. For Her Sake 35. The Sleeping City 6-9. The Girl from Frisco 14-16.

PATERSON.—OPERA HOUSE (John J. Gostchina, manager): The Secret Enemy 31-2; fair business; co. good. Pickford's Comedians 3 to fair business; creditable vaudeville performance. Shore Actres 5. Corpse Payton's Stock co. 7-12.—EDEN THEATRE (H. E. Toohey, manager): Finnegan's Ball 3-5 to good business; co. gave satisfaction. Spear's Comedy co. 7-12.

PLAINFIELD.—STILLMAN'S THEATRE (Mrs. Edwards, manager): McFadden's Row of Flats Oct. 29 to a full house; excellent satisfaction. Joe Sullivan and Harry Crandall did particularly fine work. A Bachelor's Honeymoon 2 by Wards and Backett's Comedians; good business; appreciative audience.

NEW YORK.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Curtis Comedy co. closed a week Oct. 29, giving satisfaction throughout. Washburn's Minstrels 31; good performance; fair house. The Midnight Alarm 5. Gettysburg 7. The Electrician 10. The Nancy Banks 14. Eddie Baldwin 18.

CANANDAUGA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Flints closed a week Oct. 29 to S. R. O. Cuba's Vow 8 pleased a good audience. A Bachelor's Honeymoon 7. The Nancy Banks 10. Davis' U. T. C. 12.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Brooke's Marine Band Oct. 28; poor house; splendid entertainment. A Bachelor's Honeymoon 5. Martin's U. T. C. 7.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (S. A. Schloss, manager): Stuart Robson in The Meddler to poor business 2. This was Mr. Robson's first appearance in Raleigh and he was appreciated. A Hired Girl 4.

WILMINGTON.—OPERA HOUSE

AN OPERATIC COMEDIENNE.



EVA DAVENPORT.

Eva Davenport, as will be seen from her portrait, is a handsome woman. Perhaps that is why she delights to make herself as hideous as possible in a low-comedy make-up. She is that rare avis among operatic performers—a singing comedienne.

As everybody knows, most singing comedienne are principally conspicuous for a lack of vocal endowment, but Miss Davenport both sings and acts with unusual efficiency. She possesses an excellent contralto voice, and has sung in operatic performances in all parts of the world. Consequently her career has been exceptionally interesting.

In complying with a request for an autobiographical account of her career Miss Davenport said:

"I was born in England, but left there at the age of fifteen to go with my father to Australia by way of America. My father was E. D. Davis, a well-known ventriloquist. In addition to the general education which I received at the Convent of Notre Dame in London I received a thorough musical training, being taught to sing and to play the piano, and after our arrival in Australia an impresario heard me sing at a tea party and engaged me for a series of operatic concerts at Sidney, Melbourne and other cities. In those concerts Amy Sherwin and I sang whole scenes from the standard repertoire of Italian operas, and the tour lasted six months. After that I was engaged to originate the role of Josephine in the first Australian production of *Pinafore*. Following that engagement, which lasted several months, I was engaged for prima donna roles in the Montague-Turner English Opera company. Charles Turner was a well-known English tenor, and his wife, Annis Montague, was an American prima donna who had been connected with Mrs. Thurber's American Opera company. We gave performances every evening, and Annis Montague and I were cast for the prima donna role on alternate nights, except in Norma and a few other operas in which there were roles for both of us. Meanwhile I was studying to become a public performer on the piano with Signor Giorza, who, by the way, is now teaching in New York. I was also perfecting myself as a singer, studying with Mrs. Lucy Chambers in Melbourne and in Sidney with Madame Wallace Bushnell, a sister of Wallace, who composed *Maritana*."

"You gave up your ambition of becoming a professional pianist, I suppose?"

"Yes, I remained in opera, as my husband, Neil O'Brien, and I were engaged to go to India with Emily Melville in a repertoire which included standard English operas, comic operas of Gilbert and Sullivan, and others. Mr. O'Brien was manager of the company, but also played comedy roles. We played five months in Calcutta, but the company, which comprised seventy persons, was altogether too expensive, and so we disbanded. Then Mr. O'Brien and I decided to take a company of our own to China, the company being largely made up of members of the former Emily Melville company. We styled ourselves the Mascot Opera company, and had great pecuniary and artistic success at Hong Kong, and we had a delightful time generally. Our audiences in Hong Kong, where we played for four months, were made up chiefly of foreign residents, comprising diplomats, bankers, merchants and lots of nice people of all sorts of nationalities. We only gave operatic performances three nights a week, and on the other nights we were usually entertained by the foreign residents. We charged \$3 for the best seats, so that besides having a glorious time we made a lot of money. We next were engaged by a syndicate of Spaniards to go to Manila, where we had some very remarkable experiences. We were originally engaged for fifteen performances, which were to be given in the course of five weeks, but on account of the characteristic mafiana of the Spaniards—mafiana is their national trait of putting off everything till some more convenient time—it took four months to give those fifteen performances. There seemed to be some sort of festival or holiday about every day in the week, and whenever a *festa* took place the operatic performance had to be postponed, and a protest on our part would have caused our arrest, because the theatre in Manila was under martial law. On one occasion I unintentionally caused a small riot in the opera house."

"How did that happen?"

"Why, some of the leading Spaniards who subscribed to our operatic performances came to me with a request to sing a certain Spanish song. At first I consented, but when they had left and I had run over the words and music, I found the song decidedly too risqué for an Anglo-Saxon prima donna and declined to sing it. Thereupon they engaged a Spanish woman to sing it between the acts, and worked up a great deal of feeling against me, so that when I made my first entrance I became the victim of a horrible demonstration. All my friends had gone to the theatre armed in case my enemies should become violent. According to the Manila laws a performer who interrupts the performance by leaving the stage is placed under arrest. So I tried

to continue singing, but the din became so fierce that the Governor-General, who was in his private box, gave orders to have the police quell the disturbance, and thirty of the anti-English ringleaders were arrested. After the performance I promptly succumbed to nervous prostration."

"Where did you sing after finishing the Manila engagement?"

"We went to Japan—in fact, the Mascot Opera company made two trips to Japan, playing a three months' engagement on each trip. It was about four years after we left Australia that the company was disbanded in Hong Kong. My husband and I returned to America by way of the Suez Canal. I arrived in New York with seventeen trunks, having invested a considerable portion of our profits in costumes, laces, and all sorts of things that women fancy. I think I bought something at every port where we made a landing, although my husband used to put in an occasional protest. After leading a life of luxurious leisure for awhile in New York, I thought it about time to go to work again, and was engaged by the Aronsons for the Casino. The first parts I played there were the Duchess in *The Drum Major's Daughter* and the Princess in a revival of *Ermine*. It was then that I discovered that my *forte* was downright low comedy, and I have devoted myself to that line of work ever since. The more ridiculous my make-up and the bigger sight I am the better I am pleased with a part. When Poor Jonathan was produced at the Casino I played the comedy part, Miss Big. Then I went on the road with Pauline Hall, appearing as Abigail, an old wizened comedy part, in Puritania, and in *The Princess of Trebizond* as the show woman, giving an imitation of the cockney dialect I had often heard and imitated when I was a girl in England. After remaining with Miss Hall for a few seasons I accepted an engagement from Thomas Seabrook for a road tour of *The Isle of Champagne*. I reveled in the part of the Queen, as it was low comedy down to the ground."

"And underneath the ground."

"Oh, yes, the tomb scene in which the King and Queen are buried alive. I used to make up to look like such a sharp-featured virago that I think even an archangel would have made sarcastic comments about my face."

"Isn't it exceptional for an operatic singer with any claim to good looks to make herself hideous?"

"Not if she enjoys losing her identity in a comic part. If a man—that is, a man of brains—adopts acting as a profession he doesn't give much consideration as to whether he will present a pleasing appearance. Now, why should a woman allow her vanity to interfere with her success in a low comedy role if she has talent for that line of work? I'll admit that most women wouldn't make themselves look hideous on the stage, no matter what the requirements of the part might be, but such women are usually utterly lacking in humor. Yes, that's it! It's because most women are deficient in humor that there are more comedians than comedienne. Few women delight in making fun of themselves, either on or off the stage."

"Didn't you star in *Dorcas*?"

"Yes, I took out a company to star in *Dorcas* several years ago, and the venture was not profitable because we were booked in too many one-night stands. We made money in the week stands but the poor business in the small towns ate up all our profits. Last season I was engaged by the genial Mr. Rice to play Lady Hawser in *The French Maid*, and the only objection I have to the part is that I have to look so swell. As you know, that is the part I am playing at present at the Herald Square, and I'm under contract with Evans and Mann for two seasons."

"What is the most ludicrous thing that ever happened to you during a performance?"

"I had a Chinese maid in Hong Kong who was under the impression from her previous training that it was her duty to follow her mistress no matter where she went. One night she was fanning me behind the scenes, and when it came my turn to go on she deliberately walked on the stage and continued to fan me, utterly unconscious that there was anything out of the way in what she was doing. But far more ludicrous than that was something that occurred one night during a performance of *Cavalleria Rusticana* at the Tremont Theatre of Boston. Pauline L'Allemand was the Santuzza and I was playing the role of Lucia. The stage carpenter had built a very rickety set of wooden stairs for the balcony scene. The top step should have been on a level with the flooring of the balcony, but instead it slanted in the direction of the stage. To make matters worse, a three-legged table was placed so that one of the legs was balanced on the top step and the other two on the balcony. Naturally the table was on a slant, and the bottles of chianti intended for the Italian peasants were in imminent danger of sliding down on the stage. When Santuzza called for me I appeared on the balcony as usual, and being entirely taken up with my part didn't see the slanting table, and placed one foot on the top step, which made the table slant worse than ever. I never saw such consternation or amazement as that depicted in Pauline L'Allemand's face when she sang the line of the libretto, 'I dare not step across thy threshold.' Then I sang my line, 'What wouldst thou?' placing my other foot on the top step. That brought matters to a climax. Table, bottles and glasses went crashing down the staircase, and the stage was full of red wine and broken glass. The audience went into roars of laughter and the trombone player in the orchestra nearly had a fit. The laughter continued all through our scene, and what was supposed to be a pathetic scene was turned into a farce. Pauline L'Allemand could scarcely sing, being convulsed with laughter, and she told me afterward that if she hadn't been so fond of me she would have had the curtain rung down without ending the scene. Fortunately, it was the last night instead of the first night of the season, so that this *contretemps* didn't affect the prospects of future performances."

NOT A SUICIDE.

Dr. Francis A. Harris, of Boston, makes the welcome statement that the death of Nathaniel C. Childs was due to pneumonia and not entirely to the self-inflicted shot which was supposed to have ended his life. Mr. Childs was delirious from the disease when the shot was fired, and the wound was not serious enough. Dr. Harris says, to have resulted in death. The remains were buried at Somerville, Mass., on last Tuesday at the expense of the Actors' Fund.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good times there. Terms reasonable.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

XIII.—*The Chorus Girl.*

I am the girl that ev'rybody reads about,
The girl who sings and dances in the chorus,
And kind the papers yearn to print long screeds
about—

That is, when they don't utterly ignore us.
They love to rave our desultory deeds about,
They hint of consciences extremely porous,
And ev'ry chap who has more than he needs

about—

They like to think is simply pudding for us.

And then, you know, such awful flirts we're

thought to be—

You've seen me rubbernecking in the chorus?

Well, would you have us all reluctant taught to

be—

When chappies want to buy the suppers for

us?

And if to be consoled you ever sought to be,

And should you hold a supper up before us,

You'd find us quite as willing as we ought to

be—

There isn't much escapes us in the chorus!

Of course, it's fun to think we're all they say we

are,

To dream we're high and mighty in the chorus,

To overlook that merely mortal clay we are,

To fancy ev'rybody must adore us;

And yet we know, the while supremely gay we

are,

The while you'd think that life is easy for us,

That after all no more than ev'ry day we are,

With sev'ral years of middle-age before us.

The gentleman who has written to inquire whether Mascagni's new opera, *Iris*, is based upon the career of the celebrated John J. Iris, is informed respectfully that I think not. But I've no doubt that John would be glad to own it, if it will run twenty minutes and has some good laughs.

Harry Dull, with the Rays, has sent me a candid and luminous communication received by him in a Massachusetts mill town, and addressed "to him personal." Please regard it:

DEAR FRIEND DULL—I would like to meet you tomorrow after noon at half past three at the corner of Exchange street as I want to speak with you. I liked you very much. I was waiting for you to say something I hope you won't think it boudl of me for written. And don't be afraid to come I will be there sure and be there if you can. I will give you my card when I see you, I think you will be surprised of the name please be there.

Mr. Dull says that if the particular corner of Exchange Street had been mentioned he would have been there. This is the first New England specimen contributed to the "mash note" collection, and its frankness is very terrible. But then there are some seven women to every man, I have heard, in this section of Massachusetts.

A recent press association report recorded the quarantine of the "John Drew Opera company" at Texarkana, Tex. Mr. Drew's operatic side line was unknown to me, and I rejoice that he was not with the company when it was pinched.

Charles H. Day has forwarded from New Haven an advertisement of "the world's greatest medium and clairvoyant," who offers the following testimonial:

DEAR SIR.—Since the complete realizations of your marvelous predictions in my behalf I deem nothing but proper to add my testimonial to your mysterious power of forecasting future events. When I first met you I had some doubts as to your predictions, but am now happy to acknowledge that in every particular it was true. Your advice has saved me much time and money, and I think will be of continuous benefit to me. My sincere wishes for your future success and high appreciations of the science you possess are with you. Sincerely yours,

LILLIAN RUSSELL.

This erudite person, it appears by his own statement, "guides you aright in affairs in marriage, divorce; gives excellent and reliable advice on all things pertaining to married life."

W. E. Flack, managing the Brothers Byrne, has contributed this pathetic missive received by the Byrnes in the glad town of Brooklyn:

DEAR SIRS.—Last year I managed to earn 10 cents. With which and my weekly allowance of 25 cents I went to see you in your play, *S. Bells*. This week, however, I shall not receive my allowance, as I already owe the club to which I belong, 27 cents. If you would be good enough to send me a balcony ticket for Saturday afternoon, to see you in your new play, I would be very thankful. I am only twelve years old, and love to see funny things.

Mr. Flack forgot to say whether or not the boy got the ticket. I believe that I should have sent him one. Anyone owing only twenty-seven cents to his club is deserving of especial recognition.

Earl Burgess, managing the Bennett-Moulton Company A, has discovered hope in Woonsocket, R. I. The hope wrote to him thus:

DEAR SIR—I have long wished to be an actor, and today I write to you stating my terms as follows: First of all I have a good strong voice. I speak plainly either English or French, and the last and most important is that I would stick to it to the very last point to become a first class actor, another fact is that I'm young and can hop and jump a great distance. As you know, there is nothing like an early start to everything, and you would take and early start if you had a long journey before you, I want to take an early start also. I am a woonsocket boy and could not spare two minutes while you was here. Am I accept as a member of your company or refused. If accepted write where you will be a week later as it is the quickest I could go. I have not been refused by anybody I commence with you as you are first to open the season here. Remember I am so determine to come an actor that if I'm refused from you'll hear of my name. In other shows as I apply for a job until I get it. The wages I ask are that I can live the year round year after year. Please answer as quick as possible. If I could only see you personally I know that I would be accepted, and as I cannot and have to write instead please accept me the same and you will never regret it I know.

"The wages I ask are that I can live the year round year after year," may imply a noble tribute to art for art's sake, but it will never be popular with the dramatic agents.

A reader has mailed to me from Swansea, Wales, a programme which says that a theatre train leaves nightly for Rhondda, Cwmavon, Pentrehydref, Cymmer, Blaengwynfi, Blaenrhondda, and Treherbert. It should be worth about twenty cents to hear the train barkers call out these names. I think they fairly tie the justly celebrated Catasauqua-Wisahickon-Tulpehocken-Manayunk-Manunka Chunk combination that we used to hear at the "Penny" station in Philadelphia.

From the prospering city of Springfield,

UPWARD AND ONWARD

along the road of success we travel. The pace is not a slow one, either. It is like the steady march of an army in action, bent on a definite goal. See the many improvements in the *Goldsmith Trunk*.

The genuine *Goldsmith Trunk* can be bought only at L. GOLDSMITH, JR., TRUNK WORKS, 701 Sixth Ave., N. Y.

Mass., a touring friend has sent a newspaper item setting forth the fact that "the Unity Dramatic Club held its annual husking party at the Billings farm." My recollections of New England husking affairs are associated intimately with memories of much good cheer, and it may be well for players visiting Springfield to look up the Billings place.

My compliments to Ed Tyler, whose performance of young Bronson in *The Belle of New York* I saw the other evening. Mr. Tyler is the first juvenile man I have encountered in musical comedy who removed his hat when playing a scene with a lady. As I have remarked before, it is the custom in plays of the class mentioned for young men to retain their hats at all hazards, even in indoor love scenes. I trust that the innovation may be noted as an example worthy to be followed.

A recent visit to *The Sign of the Cross* was undertaken to enjoy again Charles Dalton's magnificent Marcus Superbus, but it served to teach me something I knew not before about Roman history. The notion was mine that your average Roman was constant to his ideals, whatever they might be, and faithful to his principles, good or bad. Moreover, I had heard that the patrician and the plebeian were quite different creatures, and far from interchangeable. But not so.

The *Sign of the Cross* begins with two low-down Roman spies shooting craps and watching for Christians. To my astonishment, in the second scene one of those spies, who had been especially vindictive in persecution, came along as a Christian who told on the Romans. I rejoiced in his conversion, but to no purpose, for in a few moments he bobbed up as a white-robed patrician feasting at Marcus' house. Then, to show his versatility, he came along in the scene next to the last as a plebeian spy again. If the Romans really did change their minds and clothes as frequently as this young man, I can understand readily why the Empire was in such ceaseless unrest.

And the Emperor Nero, of whom much has been said in unkindness, should be pardoned. I think, for feeling some slight uncertainty as to the sentiments of others with views so flexible.

The audience that saw *The Sign of the Cross* the other night was a curio. It is admitted that the play has drawn at the Fourteenth Street when it failed uptown. I remember the first night at the Knickerbocker, when the frigidity within almost overcame the prodigious cold draught that always blows in at the front door. A member of the company told me that when she entered in the first act the sensation was that of walking into a refrigerator. Yet the Knickerbocker audiences, small though they may have been, comprehended the play and regarded it intelligently.

Down at the Fourteenth Street, however, the crowd applauded violently, and yet obviously misunderstood. They grinned when the boy, Stephanus, was tortured; they smiled blandly when the pagans taunted the helpless Mercin in Marcus' house; they laughed in fiendish glee when the band of Christian martyrs were led away to death, and they giggled when the boy was thrown to the lions. And then they applauded rapturously. One could not help thinking how little removed was that crowd from the bloodthirsty Romans of old.

We may dream as we please about our higher civilization, but the barbarian instinct will show out now and then, and that audience, barring a few wholesome police regulations, would have been ready at a moment's notice to forget the lapse of eighteen hundred years or so and to gloat with the rest of average humanity over the sight of blood and the cries of the dying. Yet he who confesses lack of sympathy with the great unwashed is branded as a cad, and is reminded that all men are equal. "Tis a merry world.

WHY THEY DIDN'T APPLAUD.

"Yes," said the returned Barnstormer, musingly, "we sometimes have odd experiences in the province, aside from the regular round of gaiety which of course is our daily portion. Now that little incident at Slugville, Texas, was distinctly humorous."

"In the retrospect, it was," assented the late leading man; "at the time it was not."

"Happily, sir, we are living in the present," responded the Barnstormer, "and I can tell of the incident at Slugville with a keen appreciation of its comedy side. You must know, my boy, that we were booked for a week stand at Slugville," he continued, addressing the MIRROR man. "Upon our arrival the local manager, who was dressed like one of Buffalo Bill's star tragedians, informed us that the hall had 'a stove in front and behind, would seat three hundred people, and for scenes had front room, back room, town and timber.' We played before tremendous audiences all the week, yet not a single burst of applause crowned our efforts. Much we marveled at this until, just as we were boarding the train to leave, our manager by chance met the sheriff of the county. 'Ye hed right good order, didn't ye?' asked that high official. 'Yes,' said the manager, shortly. 'Well, do ye know,' said the sheriff, 'the whole lot of fool boys would have spat their hands if I'd let 'em!'"

ENGAGEMENTS.

Joseph Ransome, with Hamilton Hains, for the heavy lead in *The Maine Avenged*.

In The Lost Paradise company Marie Barringer has replaced Frances Gale as Margaret Knowlton; Grace McLeod has assumed the part of Polly, and T. S. Shepard has succeeded Walter R. Seymour as Ralph Standish.

Madge May, daughter of Frederick Ward, for A Bachelor's Honeymoon.

Fred Roberts joined A Daughter of Cuba yesterday.

Theodore De Vere, with Julia Marlowe.

Charlotte Lambert and Nellie Yale Nelson, with Tim Murphy.

Frank Lyman, Grace Gaylor Clarke, and Dan Collyer, for The Village Postmaster.

By Smyth and Rice for A Misfit Marriage, Charles B. Hawkins and John Lancaster.

John E. Ince, Jr., for his original part in The Red, White and Blue.

J. K. Adams, as stage-manager for the Della Fox Opera company.

Giles Shine, by W. M. Wilkinson, for one of the leading comedy parts in A Stranger in a Strange Land.

Edgar Selwyn, with E. H. Sothern for The Three Musketeers.

Bessie Tannehill, for Town Topics.

With Henry T. Chanfrau: H. Percy Hill, business-manager; Walter Stuart, and W. D. Stone.

Mary Asquith, as leading juvenile with The Lion's Heart.

MUSICAL NOTES.

Lillian Blauvelt has made a successful appearance in Munich.

New York concert-goers gave Moritz Rosenthal a very cordial welcome on the evening of Oct. 26 at Carnegie Hall, where he appeared for the first time since his severe illness. The great pianist has improved wonderfully since his last visit here. He has added to his marvelous technique a depth of sympathy and a fine intelligence which were at once noted and appreciated by his audience. Indeed, the re-entrance of Mr. Rosenthal into the American musical world was triumphant.

The third season of the Women's String Orchestra Society, of New York, conducted by Carl V. Lachmund, will begin at Mendelssohn Hall at Dec. 13, other concerts occurring on Feb. 7 and April 11. Ovide Musin will be one of the soloists.

The reappearance of Madeline Schiller, the renowned pianist, will be made on Nov. 20 instead of Nov. 28. She will be heard in an orchestral concert in Carnegie Music Hall under the direction of Emil Faure.

Adele Aus der Ohe will give two piano recitals in Mendelssohn Hall on the afternoons of Nov. 15 and 22. Included in the programmes will be many of her own compositions.

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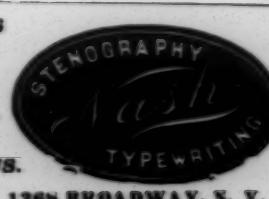
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EXAMINER

San Francisco, October 4, 1898.

THE ORPHEUM.

But decidedly the best item in the new bill is the comedy sketch entitled "The Damage Suit," by Herbert Cawthorn and Susie Forrester. The former represents a cute little Celtic attorney to whom comes the lady, a buxom blonde about twice his size, who seems to revel in embonpoint, which subject is made a vehicle for many funny allusions by Cawthorn. The lady introduces a couple of coon songs sung in the most thoroughgoing asthmatic style. Her voice is a rich contralto, and despite her blonde appearance she is fairly redolent of the peculiar auctioon of the Ethiopian. She really makes such fine art of the coon song that she might popularize any she chooses to sing. She is delicious. The performance of this duo was greeted with shouts of laughter from beginning to end.

SAN FRANCISCO CALL

October 4, 1898.

THE ORPHEUM.

The Orpheum's new bill opened strong with four new acts last evening. Cawthorn and Forrester come with a very funny skit entitled "A Damage Suit," in which there are any number of funny complications over a name, of itself nothing new, but this couple uses the old idea in an original and taking manner. Miss Forrester demonstrated that she has good grounds upon which to base her claim as the MAY IRWIN of the vaudeville stage, for she has mastered the genuine "coon swagger" and the true Southern dialect, while Mr. Cawthorn is a comedian far above the usual line.

San Francisco Chronicle

October 2, 1898.

THE ORPHEUM.

Cawthorn and Forrester gave a most amusing sketch, "A Damage Suit." Cawthorn is one of the cleverest comedians in character we have.

San Francisco Daily Report

October 4, 1898.

THE ORPHEUM.

The bright particular gem is the farce, "A Damage Suit," in which Herbert Cawthorn and Susie Forrester appear. The latter, who is a triple edition to MAY IRWIN, sang coon songs in a melodic contralto voice.

The Bulletin

San Francisco, October 4, 1898.

THE ORPHEUM.

Herbert Cawthorn and Susie Forrester are the first new people on the program this week at the Orpheum. Miss Forrester makes capital out of her large voice, but she is clever in addition. Her "coons" were well sung. She and Cawthorn play a little comedy entitled "A Damage Suit." It is a funny change on an old theme. Cawthorn is a good actor and helps his team mate to make their business a hit.

SAN FRANCISCO NEWS LETTER

October 8, 1898.

THE ORPHEUM.

Herbert Cawthorn and Susie Forrester have some very funny business in their piece called "A Damage Suit." Susie Forrester is one of the best singers of coon songs who have been here.

THE WAVE

San Francisco, October 8, 1898.

THE ORPHEUM.

The Orpheum has secured a very capable team in Cawthorn and Forrester. They appear in a humorous little farce entitled "A Damage Suit," which gives them both a chance to display their cleverness. Miss Forrester, who calls herself Susie, is a stout, smiling lady, very much on the MAY IRWIN order, and she sings two coon songs in a sweet contralto voice. Mr. Cawthorn is a gentleman of very delicate physique without, but of manly vigor, and his antics are exceedingly droll.

THE WASP

San Francisco, October 8, 1898.

THE ORPHEUM.

Herbert Cawthorn and Susie Forrester, in a laughable and entertaining absurdity, entitled "A Damage Suit," are the chief features of the new attraction at the Orpheum this week. Reminiscent of those two greatest of San Francisco favorites, but quieter and more refined in their business, the clever pair hardly get as many laughs out of the audience as did that comical little "man from Colusy" and his big and better half. But to Miss Forrester must be yielded the palm for her singing of the coon songs. MAY IRWIN and the troupe of imitators that followed her never tackled the task without plenty of stage room for the walk around, which is the flattest kind of "fat" for the performer. Miss Forrester, however, is able to discard that assistance and not suffer in comparison, the pleasing quality of her voice and herimitable coon dialect more than offsetting the omission.

MUSIC AND DRAMA

San Francisco, October 8, 1898.

THE ORPHEUM.

Herbert Cawthorn and Susie Forrester are delightfully fresh in a laughable absurdity entitled "A Damage Suit." The sketch itself is amusing, but the chief fun lies in the artistic manner in which it is presented. Not the least enjoyable feature of the act is the singing of Miss Forrester, who introduces a couple of coon songs with pleasing effect.

THE HERALD

Los Angeles, October 18, 1898.

For broad farce Cawthorn and Forrester (the latter being a lady of most generous proportions) have not been equaled at the Orpheum. They set the house screaming with laughter, and the unctuous humor of Miss Forrester amply atones for her colossal size.

Los Angeles Times

October 18, 1898.

THE ORPHEUM.

Cawthorn and Forrester do a sketch that is full of convulsions, yellings and shrieks of merriment, all of which is contributed by the people in front of the footlights. Miss Forrester's ample personality cannot be described as other than unctuous, with a large U, and the diminutive Cawthorn makes a foil for the lady that fills all the requirements. The former sings coon songs with the air of a MARIE DRESSLER, and the entire skit as given by this team of performers is gay and jolly, with capital fooling.

TOWN TALK

San Francisco, October 8, 1898.

THE ORPHEUM.

Exceptional laughing-producing qualities are found in "A Damage Suit," the farce in which appear Herbert Cawthorn and Susie Forrester. The latter is a blonde mountain of a woman, the former a puny strip of a man, and their love-making naturally excites the audience's amusement. Both are clever in their lines and Miss Forrester's coon songs are as close to the real thing as are those of MAY IRWIN, whom she so successfully imitates.

LOS ANGELES EVENING EXPRESS

Tuesday, October 18, 1898

But there were some things in the course of last night's bill which were genuinely and refreshingly funny. Joe Cawthorn, of the concertina fame, has a brother Herbert, which everyone didn't know before, but everyone will remember him as one of the jolliest funny men who have been here. Last night he appeared with Miss Susie Forrester in an absurd sketch, called A Damage Suit. Miss Forrester is awful healthy, but she is good fun and she sings a coon song to the queen's taste.

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